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THE

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OF

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BY

R. VALPY, D.D. F.A.S.

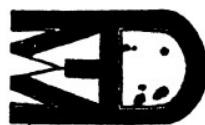
WITH ADDITIONS

BY

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TWELFTH EDITION.



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TO

WILLIAM SAMPSON, Esq.,

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This Work

IS RESPECTFULLY AND SINCERELY DEDICATED,

BY HIS FRIEND

THE EDITOR.



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PREFACE.

THE plan pursued by the Editor in enlarging the Greek Grammar of Dr. Valpy has been, to make such additions and improvements as might render the volume a more complete manual for the student, not only previous to, but also during a portion, at least, of his Collegiate career. In order to accomplish this end, it has been the Editor's endeavour to bring together, in a small compass, the remarks of the latest and best Grammarians, on various points connected with the more accurate knowledge of the Greek language. The general features of Dr. Valpy's work are retained, except that the notes are, in most instances, removed from the bottom of the page, and thrown into the form of observations which follow after the text. This has been done for the purpose of bringing them more immediately under the eye of the student. In using this Grammar, however, his attention should be first called to those parts of it which have an immediate bearing upon his studies, and that, upon a second and third revisal, he should be taken in succession over those portions which might only tend to embarrass him in the commencement of his career. The result of such a mode of proceeding will be, not only to render his Grammar a more agreeable companion to the young Hellenist, but also to give him a more systematic acquaintance with the language itself.

In one or two instances some useless matter has been removed from the work, especially that part which related to the formation of the Greek language, and in which the theory of Hemsterhuis was followed. It may be a very specious and plausible system, to suppose that the Greek language, in its earliest state, consisted of monosyllabic and dissyllabic words; but to this supposition there are two insurmountable objections:

it contains an ill-grounded and gratuitous assumption that the Greek language was original and indigenous, and it is at variance with what we know historically of the language itself.

Under the head of Prepositions, the Editor has taken the liberty of attempting to explain their uses on a new plan, which it is hoped may prove serviceable.

The arrangement of the previous edition has been retained in the present, with the exception of the Remarks on the Tenses and Moods ; these have been enlarged and placed at the end of the Syntax.

Along with the new matter introduced into this edition will be found some observations on the Sanskrit language, under the History of the Dialects, and the admirable dissertation of Thiersch on the Homeric Digamma.

Among the sources whence the principal supplies for the present work have been obtained, the following may be enumerated. The Grammars of Matthiae, Buttmann, Rost, Weller, Golius, and Lancelot ; the Animadversions of Fischer on the Grammar of Weller, and the Hebrew Grammar of Professor Stuart of Andover. To the last of these the Editor acknowledges himself indebted for some valuable remarks in relation to the resemblance which exists between the letters of the Greek and Hebrew alphabets.

The Editor, having received from Dr. Valpy a copy of the latest English edition of his Grammar, has been enabled to introduce into the present work the most recent improvements of that learned scholar.

Col. College, July, 1830.

INDEX.

PAGE.		PAGE.	
ACCENTS	16, 280	Homerig Digamma	276
Accusative	180, 194	Iambic Verse	261
Active Voice	120	<i>I</i>μι, to send	146
Adjectives	49	Iota Subscript	4
Adverbs	173, 202	Irregular Nouns	44
Anapæstic Verse	264	— Adjectives	62
Apostrophe	13, 277	— Verbs	145
Article	20	<i>I</i>ονμι	151
— Syntax of	185	<i>K</i>ειμαι	150
Augment	92	Letters, Dialect changes of	296
Breathings	6	Change of, for Eu- phony	8
Cæsura	265	Measures	260
Cases	18	Middle Voice	117
Change of Letters	8	— Remarks on	82
Comparison	62	Moods, Remarks on	244
Conjunctions	231	N added	13
Contracted Verbs	125	Numerals	69
Contractions	278	Particles	233
Dative	180, 291	— Negative	237
Declensions	22	Passive Voice	122
Deponents	124	Patronymics	47
Dialects	287	Prepositions	204
— History of	294	Pronouns	75
Digamma	267	Prosody	252
Diphthongs	4	Stops	16
Dual in <i>οι</i>, <i>ηι</i>	87	Syntax	181
<i>Ei</i>μι, to clothe one's self	150	— General principles of	176
<i>Ei</i>μι, to be	84	Tenses, Signification of	239
— Dialects of	300	— Formation of Active	198
<i>Ei</i>μι, to go	143	— Passive	113
<i>H</i>μαι	149	— Middle	118
<i>Φ</i>ημι	152	Trochaic Verse	263
Feet	259	Verbs in Ω	131
Figures affecting Syllables	15	— M.	31
Genitive	176, 186	Voces, General Remarks on	81
Hiatus	12		

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THE ALPHABET.

There are twenty-four Letters in the Greek Language.

Figure.	Names.		Corresponding Power.	Hebrew Letters.	Meaning of the Hebrew Letters.
A α	Αλφα	Alpha	a	Aleph	Ox.
B β β	Βητα	Beta	b	Beth	House.
Γ γ	Γάμμα	Gamma	g <i>hard</i>	Gimel	Camel.
Δ δ	Δέλτα	Delta	d	Daleth	Door.
Ε ε	Εψιλόν	Epsilon	ε	He	(<i>unknown.</i>)
Ζ ζ	Ζητα	Zeta	z	Zayin	Armour.
Η η	Ητα	Eta	ē	Hheth	Hedge.
Θ θ θ	Θητα	Theta	th	Tet	Serpent.
I ι	Ιωτα	Iota	i	Yodh	Hand.
Κ κ	Καππα	Kappa	k	Kaph	Hollow hand.
Λ λ	Λάμβδα	Lambda	l	Lamedh	Ox-goad.
M μ	Μυ	Mu	m	Mem	(<i>unknown.</i>)
N ν	Νυ	Nu	n	Nun	Fish.
Ξ ξ	Ξι	Xi	x		
Ο ο	Ομικρόν	Omicron	ο	Ayin	Eye.
Π π	Πι	Pi	p	Pe	Mouth.
Ρ ρ	Ρῳ	Rho	r	Resh	Head.
Σ σ σ	Σιγμα	Sigma	s	Samekh	Triclinium.
Τ τ	Ταῦ	Tau	t	Tau.	Cross, mark.
Υ υ	Υψιλόν	Upsilon	u		
Φ φ	Φι	Phi	ph		
Χ χ	Χι	Chi	ch		
Ψ ψ	Ψι	Psi	ps		
Ω ω	Ωμέγα	Omēga	ō		

Obs. 1. The Hebrew letters are here given only in part, and in the order of the *Greek*, not of the *Hebrew*, alphabet. The object, in adding them, was to make the student acquainted with the source whence the Greek characters are generally supposed to have been derived. The Hebrew letters omitted, are *Vau*, *Tsadhe*, *Qoph*, *Shin* and *Sin*. The first of these stands sixth in order in the Hebrew alphabet, and is considered to have been the parent of the Greek digamma, which was generally expressed by F, a Hebrew *Vau* reversed and slightly altered. The digamma was originally a *letter* of the Greek alphabet, ranked next after s, and having a sound between V and W. It was afterwards rejected by all but the *Æolians*, as superfluous, and used only by its name *Fau*, as one mode of expressing the number 6. The Hebrew letter *Tsadhe* is thought to have been the root of the Greek *Σαρπι*, which also, as it would seem, after having been an actual *letter* of the old Greek alphabet, was retained only as a numeral, and answered to 900. From the letter *Qoph*, the Greek *Κοππα* probably took its rise, a numeral sign for 90, though originally perhaps a letter of the Greek alphabet also, in common with the preceding two. With regard to the two remaining Hebrew characters, *Shin* and *Sin*, they were in effect but one letter in the more ancient Hebrew alphabet, no distinction being then made between them in writing. From this source the Doric *San* or old Greek S is thought to have come.—In the Latin alphabet, derived as some think from the old Greek, *Vau* is made to have passed into F, and *Kοππα* into Q.

Obs. 2. *Ἐ ψῖλον*, (smooth, not aspirated) appears to have received this appellation to distinguish it from H, which was anciently the mark of the rough breathing, and was expressed also as a vowel by ε.—In like manner *Ὑ ψῖλον* was so named to distinguish it from the Υ as one of the ancient signs of the digamma, since otherwise οι was put for u.

Obs. 3. The old Greek alphabet is generally supposed to have consisted of 16 letters, viz. α, β, γ, δ, ε, ι, ς, λ, μ, ν, ο, π, ρ, σ, τ, υ, which, according to tradition, were brought by Cadmus from Phœnicia to Greece, and hence were called γράμματα *Καδμία* or *Φοινικία*. To these Simonides of Ceos is said to have added θ, ζ, φ, χ, in the 6th century B. C. and Epicharmus the Sicilian, ξ, η, ψ, ω, in the 5th century B. C. The number of letters, however, introduced by Cadmus, is far from being clearly ascertained. The oldest writers who relate the story of their introduction, viz. Herodotus and Diodorus Siculus, say nothing about their number, and the accounts of later times disagree; Aristotle makes 18 (*Plin. N. H.* 7. 56.).

another account 17 (*Isidor. Orig.* 1. 13.). It is highly probable, both from these varying statements and the remarks under Obs. 1, that the number exceeded 16; nor is it at all certain that Cadmus *first* brought letters into Greece. Dunbar supposes, that the Greeks, while they adopted the Phœnician letters, did not adopt also the language of that country, but employed such of the letters only of their alphabet as they found necessary, and sufficient to express all the sounds they were accustomed to utter. *Dunbar on the Greek and Latin Languages*, p. 9. Compare *Lempriere's Class Dict.* (Anthon's ed.) articles, *Cadmus*, *Homerus*, and *Pelasgi*.

Obs. 4. The Ionians, it is said, first adopted all the 24 letters, and from them the Samians, from whom they were received by the Athenians; but it was not until after the Peloponnesian war, under the Archonship of Euclides (Ol. 94. 2. B. C. 403.) that they were used in public acts by the latter people. Hence the 24 letters are called also *Iωνικὰ γράμματα*, and the old 16 *Αιτικὰ γράμματα*. Before this period they used instead of θ , φ , χ , TH , IIH , KH , (H being the mark of aspiration or breathing): for ζ , $\Sigma\Delta$; for ξ , $K\Sigma$, or $X\Sigma$, or $\Gamma\Sigma$; for ψ , $B\Sigma$, or $\Pi\Sigma$; for η , s or ss , $\delta\varepsilon\lambda\sigma$ for $\delta\eta\lambda\sigma$, (Il. π . 446.) and for ω , the short o . They also anciently expressed ϵ by s , and ou by o . The Æolians retained the *old mode* of writing. Compare Knight, on the Greek Alphabet, p. 10, &c.

Obs. 5. The twofold mode of writing some letters is indifferently used, with the exception of σ and ς : σ is only used at the beginning and in the middle of a word, and ς only at the end. It depends, however, upon a mere principle of Calligraphy. The latter is not to be confounded with ς , called *sti*, *stigma*, *sigma-tau*, *επίσημον*, or *Fau*, and which is used as a numerical sign for 6.

Letters are divided into Vowels and Consonants.

The vowels are seven,

Two long, η , ω .

Two short, ϵ , o .

Three doubtful, α , ι , υ .

Obs. When α , ι , υ , are called doubtful vowels, it is not meant that there is, in every case, something doubtful and wavering in their nature, between long and short. All the single vowels are in certain words positively long, in others positively short. It merely means that they are vowel signs of a

twofold nature or use, i. e. the same signs serve to denote the long and short quantities; whereas the *e* and *o* sounds have a separate sign or letter.

When two vowels are pronounced with one sound, they constitute a diphthong.

Obs. 1. The sounds of *i* and *u*, being formed by the palate and lips, in the *front* part of the mouth, may be denominated *front-vowels*. Those of *α*, *ε*, *ο*, being formed by the organs in the *back* part of the mouth, may be called *back-vowels*. Hence the following more accurate definition of a diphthong.

Diphthongs are formed, when a *back-vowel* (*α*, *ε*, *ο*,) unites itself in utterance with a *front-vowel* (*i*, *u*,) producing one sound.

Thus,

<i>ε</i>	<i>ei</i>	<i>eu</i>	<i>η</i>	<i>ῃ</i>	<i>ηυ</i>
<i>ο</i>	<i>oi</i>	<i>ou</i>	<i>ω</i>	<i>ῳ</i>	<i>ωυ</i>
<i>α</i>	<i>ai</i>	<i>av</i>	<i>ᾱ</i>	<i>ᾳ</i>	<i>ᾱυ</i>

Obs. 2. The iota after the long vowel is usually placed as a point underneath, and is called *iota subscribed*. Thus, as above, *ῃ*, *ῳ*, *ᾳ*. Hence these diphthongs are called by some *improper diphthongs*. The sound of the vowels is not affected by the *iota subscribed*, which serves only to indicate the derivation of the word. Anciently perhaps it was heard in the pronunciation. The ancients moreover wrote the iota in the line; and in capital letters this is still practised, as, *THI ΣΟΦΙΑΙ*, (*τῇ σοφιᾳ*): *τῷ Ἀιδη* (or *Ἄιδη*).

Obs. 3. *ui* is also found as a diphthong, but the *u* was (in this case) originally pronounced with an aspirate similar to W (digamma); e. g. *vib̄s* was pronounced *whios*; *μεμάωνία*, *mēmawhia*; *ui*, consequently, was not, properly speaking, a diphthong.

Obs. 4. With regard to the change of the Greek diphthongs into the corresponding forms of the Latin language, it is to be observed that the usage of the latter language is not always uniform: *Ai*, for example, sometimes becomes *æ* in Latin, as *Mōv̄sæi*, *Musæ*; and sometimes, though more rarely, *ai* or *aj*, as *Mula*, *Maia*, or *Maja*. This irregularity, however, is particularly apparent in the case of *ei*, as *Iφιγένεια*, *Iphigenia*; *Μῆδεια*, *Medæa*, &c. it being changed in the former into the long

i, and in the latter into the long *e*. These deviations, in the case of *ει*, may be accounted for by supposing, that *ει* was pronounced, according to the custom of the more ancient Greeks, like *ει* separately, yet in one syllable ; so that, according to the different dialects, sometimes *e*, sometimes *i* had the leading sound.—As to the remaining diphthongs, *οι* becomes in Latin, *oe*, and *ου* the long *u*, as, *Bouίla*, *Boeotia*; Θρασύβουλος, *Thrasybūlus*.—A few diphthongal forms in *οια* remain unchanged when written in Latin, except that the *i* passes into *j* according to Latin usage, as *Tjola*, *Troja*.

Obs. 5. When two vowels, which generally coalesce into a diphthong, retain their separate sounds, two dots are placed over the latter vowel, and form a *diæresis*, as ḡūπνος.

Of the seventeen Consonants, nine are *mutes*, and are divided into

- Three *soft*, π, κ, τ,
- Three *middle*, β, γ, δ,
- Three *aspirate*, φ, χ, θ.

Each *soft* mute has its corresponding *middle* and *aspirate*, into each of which it is frequently changed ; thus π has β for its *middle*, and φ for its *aspirate*. These are called *Cognate Letters*.

Obs. 1. The *soft consonants* are so termed because they are uttered without any perceptible breathing. The consonants φ, χ, θ, are the most strongly aspirated, for which reason they are called *aspirate*. Between these two classes, as to the strength of the aspirate, are found β, γ, δ, and are hence denominated *middle*.

Obs. 2. When two mutes come together, they must be both, either soft, middle, or aspirate ; as, τέτυπται, not τέτυφται : στυφθην, not εινόθην.

Four are Liquids, λ, μ, ν, ρ, to which some add the simple *sibilant* σ.

Obs. 1. Liquids are so called because they readily unite with other consonants, and glide into their sounds. They are also termed *semivowels*, as forming, by their humming or sibilant sounds, a transition to the articulate sound of the *vowels*.

Three are *double letters*, viz. ζ , ξ , ψ , and are formed by the union of σ with the mutes : thus,

$\tau\zeta$, $\delta\zeta$, $\theta\zeta$, form ζ .

$\kappa\zeta$, $\gamma\zeta$, $\chi\zeta$, form ξ .

$\pi\zeta$, $\beta\zeta$, $\varphi\zeta$, form ψ .

Hence when these letters are thus joined, the *double letter* is substituted ; as "*Αραψι*" for "*Αραθσι*", from "*Αραψ*" ; $\lambda\xi\omega$, for $\lambda\epsilon\gamma\sigma\omega$, from $\lambda\epsilon\gamma\omega$; $\pi\lambda\xi\omega$ for $\pi\lambda\epsilon\kappa\sigma\omega$, from $\pi\lambda\epsilon\kappa\omega$; $\alpha\lambda\epsilon\psi\omega$ for $\alpha\lambda\epsilon\epsilon\varphi\omega$, from $\alpha\lambda\epsilon\epsilon\varphi\omega$.

Obs. 1. The *Aeolians* never used the double consonants, but the corresponding simple letters, as $\alpha\pi\sigma\alpha$ for $\alpha\bar{\imath}\psi\alpha$, $\bar{\nu}\pi\sigma\delta\varepsilon\bar{\nu}\kappa\sigma\sigma\alpha$ for $\bar{\nu}\pi\zeta\epsilon\bar{\nu}\xi\sigma\sigma\alpha$. In expressing ζ they made use of $\sigma\delta$, a form which was also retained by the *Dorians*. Some grammarians maintain that the letter ζ should always be considered as standing for $\sigma\delta$ and not for $\delta\zeta$. The sound of ζ , which was that of a soft *s*, favours this idea.

Obs. 2. The double letters are not used for the corresponding simple ones, when the two simple letters belong to two different parts of a compound word ; as $\bar{\epsilon}\kappa\sigma\epsilon\bar{\nu}\omega$, not $\bar{\epsilon}\xi\epsilon\bar{\nu}\omega$. Yet '*Αθήναζε*' is used instead of '*Αθήνασδε*'.

The simple letters are divided, according to the organs with which they are pronounced, into

Labials, β , μ , π , φ , ψ .

Linguals, δ , ζ , θ , λ , ν , ρ , σ , τ .

Palatics, γ , κ , ξ , χ .

Γ before γ , κ , ξ , χ , has the sound of NG ; thus $\bar{\alpha}\gamma\gamma\epsilon\bar{\nu}\bar{\sigma}\bar{\omega}\bar{\zeta}$ is pronounced $\bar{\alpha}\nu\gamma\epsilon\bar{\nu}\bar{\sigma}\bar{\omega}\bar{\zeta}$, like *n* in *angle*.

No genuine Greek form terminates in any consonant except σ , ν , ρ , for those which end in ξ and ψ are to be considered as terminating in $\kappa\zeta$ and $\pi\zeta$. The only exceptions to this remark are $\bar{\epsilon}\bar{\kappa}$, $\bar{o}\bar{\nu}\bar{\kappa}$, and $\bar{o}\bar{\nu}\bar{\chi}$, and these never occur at the end of a clause.

BREATHINGS.

To the written characters belong also the *spiritus* or breathings, of which there are two, the

soft (*spiritus lenis*, πνεῦμα ψῖλον,) and the *rough* or *aspirate* (*spiritus asper*, πνεῦμα δασύ). One of these breathings is placed over every vowel or diphthong beginning a word.

The aspirate is equivalent in pronunciation to the English H, as ὅτι, hoti; οὗτος, houtos.

Υ and ώ at the beginning of a word have always the *aspirate*. If two ώ come together, the former has the *soft*, the latter the *aspirate*; as, ἔρθεον, ἔρθητος, Ηύρθος.

Obs. 1. In diphthongs which begin a word, the breathing is placed over the *second* vowel, as Εὐρυπίδης, οἶος. This, however, is not the case with the *improper* diphthongs, as Αἰδῆς, ἄδης.

Obs. 2. Anciently H was the mark for the aspirate in Greek, as it is in the Latin: thus *HEKATON* was written for ἑκατόν. This was afterwards divided, and one half F used as the mark for the aspirate, the other Λ as the mark for the soft breathing. This form was afterwards simplified into L and Λ; and lastly rounded into the present shape, (') and ('). Both the F and the H or Λ seem, according to Knight, to have been dropt from the Greek Alphabet, nearly at the same time, probably about the period of the Persian war. The first figure of the latter was, however, retained to represent the double or long E, and the former seems to have continued in use in particular places, where a fondness for the ancient dialects prevailed, even to the final subversion of the Greek republics by the Roman arms. *Knight on the Greek Alphabet*, p. 12.

Obs. 3. All words which begin with a vowel, but are not pronounced with the rough breathing, have, or are supposed to have, the soft breathing over their initial letter; because every word that begins with a vowel can be distinguished in the pronunciation by no other means from the preceding letters than by drawing the breath from the lungs with a moderate effort. The *spiritus lenis* therefore has an actual force, and is, in fact, the oriental aleph. The ancients were the rather led to denote it as they wrote in general without a division of words.

Obs. 4. The ancient Greek language appears to have had no *spiritus asper*, at least the Æolians were without it; and in the Ionic dialect, like all other aspirates, it rarely occurs. Hence ἀλιο from ἀλλουαι, ικμενος from ικνέομαι, ηξιος for ηλιος.

But the ancients pronounced every word which began with a vowel with a peculiar species of aspirate, which had a sound between our *v* and *w*, and was often expressed by β or *v*, and also γ . For this the figure of a double *I* was invented (F), whence the name *digamma*; which was called *Aeolic*, because the *Aeolians*, who of all the tribes retained the greatest traces of the old language, kept this letter in use among them after the other dialects had laid it aside. Thus the *Aeolians* wrote *Foiv̄os*, *Felēa*, whence *vinum*, *Velia*, in Latin, (for the Latins expressed this digamma by a V); so also *ναFoīs*, *navis*; *οF̄is*, *ovis*; *αF̄or*, *avum*, &c. A more enlarged account of the Digamma, by Thiersch, will be found under Appendix A. In the mean time it may be as well to remark, that Dr. Burgess, formerly Bishop of St. David's, in a letter to the late Bishop of Durham, maintains that the Digamma was originally no other than two *Vaus*, one placed on the other. *A Letter to the Lord Bishop of Durham, &c.* 10, seqq.

Change and Omission of Letters for the sake of Euphony.

Gen. Obs. The great principle which pervades the Greek language is strict attention to Euphony, and an endeavour to avoid the concurrence of consonants which were difficult to be pronounced together, or of different kinds, as well as the meeting of two vowels of separate pronunciation. Hence result the following rules :

RULE 1. Three consonants, or one with a double consonant, can never (except in the case of composition like δύσφελτος, ἐκπτωσις, ἐκψύχω,) stand together, unless the first or last be a *liquid* or γ before γ , κ , χ ; as πεμφθείς, σκλήρος, τέγξω.

RULE 2. As in some instances the concurrence even of two consonants may produce roughness, this is avoided in *two ways*. 1. By the introduction of a third consonant, as μεσημβρία for μεσημρία, ἀνδρός for ανρός. 2. By the transposition of a consonant, as ἐπραθον for ἐπαρθον, from πέρθω; κραδία for καρδία.

NOTE. In *μεσημβρία*, the letter *β* appears to supply the place of an aspirate: so *γαμβρός* for *γαμερός*. (*Knight on the Greek Alphabet*, p. 7. *Lennep. Analog. Græc.* p. 286.) In *ἀνδρός*, the *δ* is inserted after the *ν*, being of the same class with it, viz. a lingual.

RULE 3. In the concurrence of two or more consonants, those only which are of the *same class* are put together. Hence an aspirated consonant is joined to an aspirate, a middle to a middle, a smooth to a smooth; as *φθίνω*, *ἄχθος*, *βδελυρός*, *ἐπτά*, *νυκτὸς*. When, in the formation of words, therefore, two *dissimilar* consonants come together, the *first* generally assumes the properties of the *second*. Thus, by adding the terminations *τός*, *δήν*, *θείς*, are formed, from *γράφω*, *γραπτός*, and *γράθην*, and from *πλένω*, *πλεγθείς*.

Obs. 1. In the case, however, of two like mutes *already combined*, one alone cannot be changed, but always both together. Thus, from *ἐπιά*, is formed *ἔβδομος*; from *δκιώ*, *δγδος*; from *ἐπιά* and *ἡμέρα*, *ἔφθημερος*. The preposition *ἐν* alone remains unaltered before all *consonants*, as *ἐνθλιψῶ*, *ἐνθεῖναι*, *ἐκδοῦναι*. Before a *vowel* it is changed into *ξξ*, as *ξαλγετος*, from *ξξ* and *αιρέω*.

Obs. 2. If two words stand together, the second of which begins with an aspirated vowel and the first ends with a soft one; or, if the final vowel of the first word is rejected and the second begins with an aspirated vowel; in both of these cases the mute which precedes the second word becomes an aspirate, as *οὐχ ινα*, *οὐχ ὄπως*, *ἄφ' οὖ*, *ἄνθ' ὄν*. So also in the *crasis θοιμάτιον* for *τὸ ιμάτιον*, *θύτερον* for *τὸ ἔτερον*. The soft mute before the aspirate thus introduced, becomes an aspirate itself in conformity with the rule; as, *νύχθ' ὑπό*, for *νύκτα ὑπό*.

RULE 4. Two successive syllables very seldom begin each with an aspirate. Whenever two syllables, immediately following each other, would, according to their peculiar derivation, or the original form of the word, begin each with

an aspirate, the first aspirate is changed, with a few exceptions, into a *lenis*. Thus, θρίξ, τριχός, not θριχός; πεφίληκα, not φεφίληκα; τρέχω, not θρέχω; τρέφω, not θρέφω. In these last two verbs, the aspirate enters again, however, in the first syllable of the future, the second aspirate being lost, as, θρέξω, θρέψω.

Obs. 1. There are *five exceptions* to this rule. 1. In compound words; as ὁρνιθοθήρας, ἀνθοφόρος; (though sometimes in this case also the first aspirate is changed, as ἐκεχειρά from ἔχω and χειρ; ἐπαφή, ἀπεφθος; for ἐφαφή, ἀφεφθος, from ἀφή, ἐφθάσ). 2. The passive ending in θην, with its derivatives, as ἐχόθην, ἀφέθην, ὡρθώθην; (excepting *two verbs* only, θίω and ιθημι, which form ἐτύθην, and ἐιτύθην). 3. If a consonant, whether rough or smooth, immediately precede the second aspirate; as θρεφθεῖς, θυλαφθεῖς, ἐθέλχθην, ιθεσθαι. 4. If the second, by changing the *lenis* before a rough breathing, becomes an aspirate; as ἔθηχ' δ ἀνθρωπος. 5. By affixing the adverbial terminations θεν and θι; as πανταχόθεν, Κοριθόθι.

Obs. 2. The *second* of two aspirates is seldom thus changed: it is regularly done, however, in imperatives in θι; as θέτι, τύφθητι; for θέθι, τύφθηθι.

Obs. 3. This rule, perhaps, extended not only to the aspirated letters, but also to the rough *breathing*, which it turned into the smooth. But one solitary trace, however, remains of this, viz. in the verb ἔχω, which has ἔξω in the future, and should properly have ἔχω in the present, but the rough breathing is changed into the smooth on account of the following χ, an aspirate.

RULE 5. The aspirates are *never doubled*, but, instead thereof, an aspirate must be preceded by the kindred mute; as Ἀτθίς, not Ἀθθίς; Βάκχος, not Βάγχος; Ματθαῖος, not Μαθθαῖος; Σαπφώ, not Σαφφώ.

RULE 6. When ϕ stands at the beginning of a word, if a simple vowel be made to precede it in composition or inflection, the ϕ is usually doubled; as ἔρρεπτον, ἀρρεπης, from ῥέπω; περίρροος from περί and ῥέω. This rule, however, does not

hold in the case of *diphthongs*, as ἐθωστως, from εῦ and ὥννυμι.

RULE 7. ν is changed into

γ, before γ, η, ξ, χ,

into μ, before β, μ, π, φ, ψ;

into λ, ρ, σ, before λ, ρ, σ.

Thus, ἐγγράφω for ἐνγράφω; ἐμβαίνω for ἐνεβαίνω; συλλαμβάνω for συνλαμβάνω; συρρέω for συνρρέω; συσκευάζω for συνσκευάζω. Except πέφανσαι (2. pers. perf. pass. of φαίνω), ἐλμινς, πέπανοις, and a few others. It remains unaltered in general only before δ, θ, τ.

Obs. The preposition ἐν, before ρ, σ, and ζ, remains unchanged; as ἐνρυθμος, ἐνριζόω, ἐνσειώ, ἐνζέομαι. But in σὸν, when followed by two consonants or ζ, the ν is thrown out; as σύστημα. In πάλιν, however, in the same case, the ν is retained, as παλινσκιος, or also, παλισκιος.

RULE 8. Before μ, the labials β, μ, π, φ, ψ, are changed into μ; as λέλειμμαι for λέλειπμαι; τέτυμμαι for τέτυπμαι. Before the same letter, η and χ are changed into γ, as λέλεγμαι for λέλεχμαι; δέδογμαι for δέδοκμαι; and the linguals δ, θ, τ, ζ, into σ.

Obs. The following are exceptions, ἀκμὴ, αὐχμὸς, ἕδμων, κεκορυθμένος, πότμος.

RULE 9. The linguals δ, θ, τ, ζ, can only stand before λ, μ, ν, ρ. They are dropped before σ. Thus πόδεσι, ποδσὶ, ποσί, from ποῦς; πλήθω, πλήθσω, πλήσω; σωμάτεσι, σωμάτσι, σωμάσι, from σῶμα. So also, ἀρπάσω for ἀρπαζέσω.

RULE 10. ν is dropped before ζ and σ in declension, and also in the preposition σὺν; (Rule 7. *Obs.*) as μῆνες, μήνεσι, μηνσί, μησί; συζῆν for

συνζῆν; *συζητέω* for *συνζητέω*. When this takes place, the syllable preceding ζ and σ is long.

Obs. 1. The preposition *εν* remains unchanged, and the adverb *πάλιν*, as noticed in the Obs. to Rule 7.

Obs. 2. If, after the rejection of *ν* before σ, only ε or ο remains, then ες is changed into εις, ος into ους, and the short α is made long. Thus, the present participle of *τιθημι* is properly *τιθέντς*, which the Æolians retained, and which becomes, after the rejection of *ν* and the changing of ε into ει, *τιθείτς*. So the present participle of *διδωμι* is *διδόντς*, whence comes by rejecting *ν* and changing ο into ου, *διδούς*. And lastly, *τύψας*, *στάς*, and other participles of this termination, come from forms in ας; as *τύψας*, *στάνς*, and have the α long. The same remarks will apply to verbs, nouns, and adjectives. Thus, from the verb *σπένδω* comes the future *σπένδεσσω*, contracted into *σπένσω*, and changed by the operation of the rule into *σπεισω*; from *δδόντς* comes *δδούς*; from *χρείενς*, *χρείεις*; from *ἄπαντς*, *ἄπας*. Thus, too, the Æolians and Dorians said, instead of *τύψανς*, *ποιήσανς*, having rejected the ν, *τύψαις*, *ποιήσαις*. The ν which appears in the genitive, proves conclusively that the same letter entered originally into the form of the nominative. The Latins in their present participles active retain this old form, as *docens*, *amans*, &c.

OF THE HIATUS.

Gen. Obs. A word which ends with a vowel, followed by another which begins with a vowel, produces what is termed an *Hiatus*. The Attics endeavoured to avoid such a concurrence of vowel-sounds much more anxiously than the other Greeks, and among the Attics the *Poets* were much more attentive to this than the prose writers. The Ionians, on the contrary, who were not offended at the concurrence of two or more vowels, seldom made use of any means to prevent such an *Hiatus*, and only in poetry. In Homer the ν *ἔφελκνστιχόν* occurs nearly regularly, in Herodotus not at all. But nevertheless many instances of *Hiatus* occur in Homer; to remove the most offensive of which, recourse is had to the Digamma. (*vid. Appendix, A.*)

The Attics, in order to avoid *Hiatus*, employed three modes:

1. The addition of ν to the end of a word.
2. Apostrophe.
3. Contractions.

1.—*N ἐφελκυστικὸν.*

ν εφελκυστικὸν is added to datives plural in *σι*, and consequently in *ξι* and *ψι*, to the third person of verbs in *ε* or *ι*, to the word *εἴκοσι* (*twenty*), and to the adverbs *πέρισσοι*, *παντάπασι*, *νόσφι*, *πρόσθε*, *δύσθε*, *κε*, *νν*, when the following word begins with a vowel; as *ἐν μησὶν δίλιγοις*, *πᾶσιν εἰπεν ἐκεῖνοις*, *ἔτυψεν αὐτὸν*, *εἴκοσιν ἔτη γεγονώς*, &c.

Obs. 1. The Ionians and Attics also affixed a *ν* to the diphthong *ει* in the third person sing. plusq. perf. active.

Obs. 2. It is denominated by the Grammarians *ν ἐφελκυστικὸν*, because it *draws* or attracts the second vowel to the first. The datives *ἥμιν*, *ἥμιν*, have it also, they being contracted from *ἥμέσι*, *ἥμέσι*.

Obs. 3. The *ν ἐφελκυστικὸν* is also applied to the terminations in *σι*, expressing a place, which are formed from datives plural; as *Πλαταιάσιν*, *Ολυμπιάσιν*.

Obs. 4. The letter *σ* is sometimes inserted on the same principle with the *ν*; as *οὐτω* before a consonant, *οὐτως* before a vowel; so also *ἄχρι*, *ἄχρις*; *μέχρι*, *μέχρις*; *ἄτρεμα*, *ἄτρεμας*.

Obs. 5. The same remark will apply to the negative *οὐ*, which retains this form before a consonant, but has *οὐχ* before a vowel, and consequently *οὐχ* before an aspirate. The *** in *οὐχ*, however, is dropped at every pause, even when the next sentence begins with a vowel, since no Greek word by itself can terminate in ***: as *Οὐ· ἀλλ’ ὅταν*.

Obs. 6. The Ionians omit this *ν* even before a vowel; on the other hand, the poets use it before a consonant to effect a *position* for the preceding vowel. This is also sometimes done in Attic prose, and at the end of a sentence it is rarely omitted. (Upon this whole subject, however, see *Buttman's Ausführliche Griech. Sprachl.* § 26. *anm.* 2. who denies, in opposition to other Grammarians, that the *ν εφελκ.* is ever used to prevent an hiatus).

2.—APOSTROPHE.

Apostrophe is the *turning away*, or rejecting,

of the final vowel of a word, when the next word begins with a vowel, as $\pi\acute{\alpha}\nu\tau'$ ἔλεγεν for $\pi\acute{\alpha}\nu\tau\alpha$ ἔλεγεν, δι' ὅν for διὰ ὅν.

When an apostrophe takes place, a *lenis* before an aspirate is changed into its corresponding aspirate: thus, for ἀπὸ οὖ, ἀπ' οὖ is changed into ἀφ' οὖ.

Apostrophe in general removes the short final vowels, α, ε, ι, ο. The following, however, are exceptions: 1. The ο in πρὸ is not cut off, but in certain cases coalesces with the following vowel. 2. The ι in περὶ is not cut off except in the Æolic dialect. 3. The ι in ὅτι is not cut off; since, if this were done, ὅτι might be confounded with ὅτε, and ὅθι with ὅθι. 4. The ι is rarely cut off in the dative singular and plural of the third declension.

Obs. 1. Not only short vowels, but diphthongs also, are elided; not indiscriminately however, for 1. They are not elided in the *infinitive of the perfects active and passive*, nor in that of the *aorists passive*, neither are they elided in the *3d. person singular of the optative*, nor in the *nominative plural* of nouns. 2. Diphthongs are not elided by the Attic poets before short vowels. 3. Diphthongs are rarely, if ever, elided in prose.

Obs. 2. The Attics and Dorians use the apostrophe, in final long syllables, on the short vowels of the following word; as ποῦ στιν for ποῦ ἔστιν; ὁ γαθέ for ὁ ἀγαθέ. The poets reject also from the diphthong, with which a word begins, the first short vowel, when the preceding word ends with a vowel, as ἡ ὑστέβια for ἡ εὐστέβια, ὁ νρέπιδη for ὁ Εὐρέπιδη.

Obs. 3. For farther remarks on Apostrophe, vid. Appendix, B.

3.—CONTRACTIONS.

Contractions are chiefly used by the *Attics*, the characteristic difference between the *Attic* and *Ionic* dialects being this, that the former delights in contractions, whereas the latter in most instances avoids them, and is fond of a concurrence of vowel sounds.

Contractions are of two kinds, *proper* and *improper*, or, as they are otherwise termed, Synæresis and Crasis.

A proper contraction, or Synæresis, is when two single vowels are contracted without change into one diphthong, as *τείχει* contracted into *τείχει*, from *τείχος*, *a wall*.

An improper contraction, or Crasis, is when a vowel or diphthong of different sounds is substituted, as *τείχεος*, contracted into *τείχους*, *τείχεα* contracted into *τείχη*.

Obs. 1. A syllable contracted by Crasis has commonly a mark (') placed as a sign over it, as *ταντά* for *τὰ αντά*, *τοῦναντλον* for *τὸ ἐναντλον*.

Obs. 2. The *i* subscripted is only used when, beside the contraction, the *i* is still found in the last of the two contracted syllables; as *κάπια* for *καὶ εἴτια*; *έγῳδα* for *έγῳ οἰδα*. Hence *κάπι* for *καὶ ἐπι*, not *κάπι*; *κάρετη*, for *καὶ ἀρετὴ*, not *κάρετη*.

Obs. 3. Among the instances of Crasis which are of common occurrence, besides those already mentioned, the following may be enumerated. *Τοῦνομα* for *τὸ ὄνομα*, *τάμα* for *τὰ ἔμα*, *έγῳμαι* for *έγω οἶμαι*, *θοιμάτιον* for *τὸ ίμάτιον*, *οὐνεκα* for *οὗ οὐνεκα*, *προστρέψεν* for *προστρέψεν*, *κακοῦργος* for *κακοεργός*, *τοῦμδν* for *τὸ ἔμδν*, *φ"υθρωποι* for *οἱ ἄνθρωποι*, *χ' ώπας* for *καὶ δύπας*, *χ' ώστις* for *καὶ δύστις*, *κάκεῖνος* for *καὶ ἐκεῖνος*.

Obs. 4. For farther particulars respecting contractions, *vid.* Appendix, C.

Of Figures affecting Syllables.

1. Prosthesis is the adding of one or more letters to the beginning of a word, as *σμικρός* for *μικρός*, *εεικοσι* for *εικοσι*.

2. Paragōge is the adding of one or more letters to the end of a word, as *ἡσθα* for *ἡς*, *τοῖσι* for *τοῖς*.

3. Epenthesis is the insertion of one or more letters in the body of a word, as *Ἐλλαβε* for *Ἐλαβε*, *δππότερος* for *δπότερος*.

4. Syncöpe is the taking away of one or more letters from the body of a word, as *ἡλθον* for *ἥλυθον*, *ενδάμην* for *ενρήσαμην*.

5. Aphærēsis is the cutting off of one or more letters from the beginning of a word, as *στρεφοτή* for *ἀστεφοτή*, *δρτή* for *ἐσφρτή*.

6. Apocöpe is the cutting off of one or more letters from the end of a word, as *δῶ* for *δῶμα*, *Ποσειδῶνα*

7. Metathēsis is the transposition of letters and syllables, as ἐπραθον for ἐπαρθον, from πέρθω; ἐδραχον for ἐδαρχον, from δέρχω; καρτερὸς for καρτερὸς, κάρτος for καρτός.

Obs. The Ionians often, by a species of Metathesis, change the breathing in a word, as κιθῶν for χιτών, ἐνθαῦτα for ἐνταῦθα.

8. Tmēsis is when the parts of a compound are separated by an intervening word, as ὑπὲρ τινὰ ἔχειν for ὑπερέχειν τινα.

OF ACCENTS.

There are three accents, the acute ('), the grave (')¹, and the circumflex (~).

The acute is placed on one of the three last syllables of a word.

The grave is never placed but on the last syllable.

The circumflex is placed on a long vowel or a diphthong in one of the two last syllables.

Obs. 1. The circumflex was first marked ; then ^, and lastly ~.

Obs. 2. The acute is called in Greek δξεῖα (*προσῳδία, accent, being understood*) ; the grave is styled βαρεῖα ; the circumflex περισπωμένη, that is, *wound about*.

Obs. 3. In accentuation, words are called, in Greek,

1. Οξύτονα, which have the acute (δξὺς τόνος) on the last syllable ; as θέος.

2. Πλαροξύτονα, which have it on the penultima ; as τετυμένος.

3. Προπαροξύτονα, which have it on the antepenultima ; as ἄνθρωπος.

4. Περισπώμενα, which have the circumflex on the last syllable ; as τιμῶ.

5. Προπερισπώμενα, which have it on the penultima ; as πρᾶγμα.

6. Βαρύτονα, are all words which have no accent on the last syllable, because, according to the custom of grammarians, the syllable which is neither marked with the acute nor the circumflex has the grave, (βαρύν τόνον).

Obs. 4. For a more enlarged view of the doctrine of accents, *vid.* Appendix, D.

MARKS OF READING.

1. When two vowels are separated in pronunciation, and

do not constitute a diphthong, the latter of the vowels has two points over it, as προύπαρχω, ἀτθῆς. This is called *Dieresis*.

2. *Diastole* or *Hypodiastole* is a comma put at the end of the compound in compound words, to distinguish it from other words consisting of the same letters; as δ τς, the neuter of δς and τς, to distinguish it from δτς (*since*). So also τό, τς and τότς, δ, τι and δτι.

Obs. The Diastole is rendered almost useless by the art of printing. Many, instead of the Diastole, only leave a small space between the parts of the compound, as is the case in old MSS. and editions; δ τς, τό τς, δ τι.

3. The marks of punctuation in Greek are for the most part the same as those in Latin, except the *colon* and mark of *interrogation*. The colon is put at the upper part of the last word, as εἰπε. The colon and semicolon are not distinguished from each other.

4. The mark of interrogation is (;), the semicolon of modern languages.

5. Besides these, there is a mark which shows that two words belong to each other, and which is called *Hyphen*, (άφ' έν). This consists in a cross line placed between the words, as ή οὐδιάλυσις. It no longer occurs, however, in editions.

Obs. 1. The marks of reading were invented by the Alexandrian Grammarians. They do not occur in inscriptions, nor old MSS. In most of these there are no separating marks, in others a simple *dot* is put after each word, in others again a small space is left between the words.

Obs. 2. The Greek denominations of the points are as follows: 1. τελεῖα στιγμή, a full stop, which denotes that the sense is complete. 2. μέση στιλμή, points out where breath is to be taken. 3. ἐποστιγμή, a short pause, indicating that the sense is not complete. Nicanor the Grammarian imagined eight στιγματα.

PARTS OF SPEECH.

There are in Greek eight species of words, called Parts of Speech; viz. *Article*, *Noun*, *Adjective*, *Pronoun*, *Verb*, *Adverb*, *Preposition*, and *Conjunction*.

Obs. The Greek Grammarians in general rank *Interjections* among adverbs; improperly, however, if we consider the ad-

verbal nature, which always coincides with some verb as its principle, and whose meaning it qualifies.

The first four are declined with *Gender*, *Number*, and *Case*.

There are three Genders: *Masculine*, *Feminine*, and *Neuter*. To indicate the gender, use is made of the Article; ὁ for the masculine, ἡ for the feminine, and τὸ for the neuter; as ὁ ἄντρος, *the man*; ἡ γυνὴ, *the woman*; τὸ ζῷον, *the animal*.

Some nouns are both masculine and feminine, as ὁ, ἡ, πάπυρος, *the papyrus*; ὁ, ἡ, κότινος, *the wild olive-tree*. These are said to be of the *Common Gender*.

There are three Numbers, *Singular*, *Dual*, and *Plural*. The first speaks of one, the second of two or a pair, the third of more than two. Thus, ὁ ἄντρος *the man*, τῶν ἄνδρες *the two men*, οἱ ἄνδρες, *the men*.

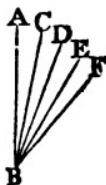
Obs. 1. The *dual*, which adds to the precision of the Greek language, did not exist in the oldest state of the language, neither was it used in the Æolic dialect, nor in the Latin. It is not found in the New Testament, in the Septuagint, nor in the Fathers. It was used most frequently by the Attics, who, however, often employ the plural instead of it. In the corruption of the language by the modern Greeks, it has been omitted.

Obs. 2. The *Dual*, according to Buttman, is only an old and shortened form of the *plural*, which became gradually limited in its use to an expression of the number *two*. Hence, as it was not an original form, nor actually needed, the reason appears why it was so often neglected and its place supplied by the ordinary *plural*. *vid. Buttman's Ausf. Griech. Sprachl.* vol. 1. p. 135.

Obs. 3. The Attics in particular often put the article, the pronouns, and participles, in the *masculine*, before *feminine* nouns of the *dual* number; whence some conclude, that the *dual* of these parts of speech, and of the *adjective*, had once only one form, viz. the *masculine*.

There are five cases: *Nominative*, *Genitive*, *Dative*, *Accusative*, and *Vocative*.

Obs. 1. Cases (in Greek *πτώσεις*, in Latin, *casus*), mean *fallings*. The ancient Grammarians, in making the noninative a case, proceeded on the supposition that words fell as it were from the mind. Hence, when a noun fell thence in its primary form, they called it *πτώσις δρθή*, *casus rectus*, a straight or perpendicular case or falling, and likened its form to a perpendicular line. The variations from the first case or nominative, they considered to be the same as if this line were to fall from its perpendicular position, and make successive angles with the horizon. These they called *πτώσεις πλάγιαι*, *casus obliqui*, oblique cases or sidelong fallings. Thus,



AB is the *πτώσις δρθή*; BC, BD, BE, BF, are the *πτώσεις πλάγιαι*. Hence, Grammarians called the method of enumerating the various cases of a noun, *κλίσις*, *declinatio*, or declension, it being a sort of progressive *descent* from the noun's upright form, through its various declining or *falling* forms.

Obs. 2. The Greek language has no *ablative*. Its place is supplied partly by the genitive, and partly by the dative. The Latins also had anciently no ablative, but instead of it the dative was used, as in Greek. At length an ablative was formed, governed by prepositions, which ceased thenceforth to be put before the dative. One of the most recent advocates for a Greek *ablative* is Professor Dunbar, in his work on the Greek and Latin Languages, p. 54.

The Nominative and Vocative are frequently the same in the Singular, always in the Dual and Plural.

Obs. Even, however, where the Vocative has a separate form, the Nominative is often used for it, particularly by the Attic writers.

The Dative singular in all three declensions ends in *ι*. In the two first, however, the *ι* is subscribed.

Obs. The Dative plural properly in all three declensions ends

in *σιν* or *σι*; for *αις* and *οις* are only abbreviations of the more ancient forms *αισιν* and *οισιν*.

The Genitive plural ends always in *ων*.

Obs. The more ancient form, however, was *εων* and *αων*, though not in all words.

The Dual has only two terminations, one for the Nominative, Accusative, and Vocative, the other for the Genitive and Dative.

Neuters have the Nominative, Accusative, and Vocative, alike; and in the plural these cases end always in *α*. In the Dual they are the same in form as the masculine.

Obs. We are not to conclude that the *ι* was wanting in the dative case of the old Greek, because it is omitted in several inscriptions. In the case of those words where it was *not pronounced separately*, it was omitted by the Dorians and Æolians; and by the stone-cutters *in all dialects*. It is consonant with analogy to suppose, that the termination of the dative case was originally uniform. The very ancient datives *οιχοῖ*, *πεδοῖ*, were retained even in the Doric dialect. Adverbs in *ι* were also compounded of datives, as *ἀμαχτὶ*, *ἀνοικτὶ*, and the like. *'Ερταυθοῖ* and *ποῖ* are old datives.

ARTICLE.

The Article is a word prefixed to a noun and serving to ascertain or define it.

There are commonly reckoned two Articles in Greek, the *Prepositive*, *ὁ*, *ἡ*, *τό*, and the *Subjunctive*, *ὅς*, *ἥ*, *δ*. The latter, however, is, in fact, a *relative pronoun*, and will be treated of under that head.

The Prepositive Article, or, as it should be more correctly styled, *the Article*, answers in general to the definite article *the* in English, as *ὁ βασιλεὺς the king*, *ἡ γυνὴ the woman*, *τὸ ζῶον the*

animal. When no article is expressed in Greek, the English indefinite article *a* or *an* is signified, as $\betaασιλεὺς$, *a king*; $\gammaννὴ$, *a woman*; $\ζῷον$, *an animal*.

The declension of the *Article* is as follows:

' *O, ἡ, τό, Τhe.*

Singular.	Dual.	Plural.
M. F. N.	M. F. N.	M. F. N.
N. δ, ἡ, τό,	M. A. τώ, τά, τώ.	N. οἱ, αἱ, τά,
G. τοῦ, τῆς, τοῦ,	G. D. τοῖν, ταιν, τοῖν.	G. τῶν, τῶν, τῶν,
D. τῷ, τῇ, τῷ,		D. τοῖς, ταις τοῖς,
A. τόν, τήν, τό,		A. τούς, τάς, τά.

Obs. 1. That the appellation of $\nu\piοτακτικὸν ἀρθρον$, or *subunctive article*, which many of the ancient Grammarians applied to the relative $\delta\varsigma$, is an improper one, appears fully from a remark of Apollonius. In comparing it with the $\piροτακτικὸν ἀρθρον$, or *prepositive article*, he not only confesses it to differ, as being expressed by a different word, and having a different place in every sentence, but in Syntax, he adds, it is wholly different. *De Syntax. Lib. 1, c. 43.* Theodore Gaza makes a similar acknowledgment. *Gramm. Introd. Lib. 4.*

Obs. 2. There is no form of the article for the *vocative*; for ω is an interjection, ranked with the other interjections under adverbs; improperly, however. *vid. p. 17.*

Obs. 3. If the particles $\gamma\epsilon$ and $\delta\epsilon$ are annexed to the article, it has the signification of the pronoun "*this*." The declension remains the same, $\delta\delta\epsilon$, (*Att. δδι*), $\eta\delta\epsilon$ ($\eta\deltaι$), $\tau\delta\epsilon$ ($\tau\deltaι$); $\tau\bar{ο}\delta\epsilon$, $\tau\bar{\eta}\delta\epsilon$, $\tau\bar{\omega}\delta\epsilon$, &c.

Obs. 4. In the old language the article was $\tau\delta\varsigma$, $\tau\eta\varsigma$, $\tau\delta$; hence the plural $\tau\omega$ in Doric and Ionic, and the τ in the neuter and in the oblique cases. In Homer and the other old epic writers, the article, with a few exceptions, is, in fact, the same as the demonstrative pronoun, $\sigma\pi\tauος$, *this*. In some passages a large portion of the demonstrative force is, however, lost, and then the use of the article approaches to that of the common δ , η , $\tau\delta$. In the old language, the same form $\tau\delta\varsigma$ was also used to denote the relative pronoun "*which*," for which the form $\delta\varsigma$, arising from $\tau\delta\varsigma$, after the general rejection of τ , was afterwards used. Hence in the *Doric* and *Ionic* writers the relative pronoun often occurs under the same form with the *article*; as $\tau\delta\varsigma$ for $\delta\varsigma$, $\tau\eta\varsigma$ for $\eta\varsigma$, $\tau\delta$ for δ , &c.

NOUN.

Declensions of Nouns are three, answering to the first three declensions in Latin.

The first ends in α and η , feminine; and in $\alpha\varsigma$ and $\eta\varsigma$ masculine.

The second ends in $\sigma\varsigma$ generally masculine, and sometimes feminine; and $\sigma\nu$ neuter.

The third ends in α , ι , v , neuter; ω feminine; ν , ξ , ρ , ς , ψ , of all genders, and increases in the genitive.

Obs. 1. In the two first declensions, the termination only of the *nominative case* is changed in the oblique cases, so that the number of syllables remains the same. In the third, on the contrary, the terminations of the other cases are affixed to the nominative, yet with some change. Hence the two first declensions are called *parisyllabic*, the third *imparisyllabic*.

Obs. 2. The old grammarians reckoned *ten* declensions; *five simple* and *five contracted*. The simple were, 1. $\alpha\varsigma$, $\eta\varsigma$. 2. α , η . 3. $\sigma\varsigma$, $\sigma\nu$. 4. $\omega\varsigma$, $\omega\nu$. 5. α , ι , v , ν , ξ , ρ , ς , ψ .—Of these the four first are *parisyllabic*, the last is *imparisyllabic*. The contracted were, 1. $\eta\varsigma$, $\varepsilon\varsigma$, $\sigma\varsigma$. 2. $\iota\varsigma$, ι . 3. $\varepsilon\nu\varsigma$, $\nu\varsigma$, v . 4. ω , $\omega\varsigma$. 5. $\alpha\varsigma$. These are all *imparisyllabic*.

Tabular View of the Three Declensions.

Singular.

I.	II.	III.
Nom. α η ~~~~~	$\alpha\varsigma$ $\eta\varsigma$ ~~~~~	$\sigma\varsigma$, Neut. $\sigma\nu$ α ι v ν ξ ρ ς ψ
Gen. $\tilde{\alpha}\varsigma$ $\eta\varsigma$	$\sigma\nu$	$\sigma\varsigma$ ($\omega\varsigma$)
Dat. $\tilde{\alpha}$ η	φ	'
Acc. $\alpha\nu$ $\eta\nu$	$\sigma\nu$,	α or ν Neut.
Voc. α η	σ , Neut. $\sigma\nu$	— like Nom.
Dual.		
N. A. V. α	ω	σ
G. D. $\alpha\nu\nu$	$\sigma\nu\nu$	$\sigma\nu\nu$

Plural.

Nom. $\alpha\iota$	$\sigma\iota$ Neut. α	$\varepsilon\varsigma$ Neut. α
Gen. $\tilde{\alpha}\nu$	$\tilde{\alpha}\nu$	$\tilde{\alpha}\nu$
Dat. $\alpha\iota\varsigma$	$\sigma\iota\varsigma$	$\sigma\iota\nu$ or $\sigma\iota$
Acc. $\alpha\varsigma$	$\sigma\nu\varsigma$ Neut. α	$\tilde{\alpha}\varsigma$ Neut. α
Voc. $\alpha\iota$	$\sigma\iota$ Neut. α	$\varepsilon\varsigma$ Neut. α

FIRST DECLENSION.

ἡ Μοῦσα, the Muse.

Singular.	
N.	ἡ Μοῦσα
G.	τῆς Μούσης
D.	τῇ Μούσῃ
A.	τὴν Μούσαν
V.	Μοῦσα.

Dual.	
N. A.	τὰ Μούσα
V.	τὰ τὰ Μούσα

Plural.	
N.	αἱ Μοῦσαι
G.	τῶν Μουσῶν
D.	ταῖς Μούσαις
A.	τὰς Μούσας
V.	Μοῦσαι.

Nouns in δα, θα, ρα, and α pure, (that is α followed by a vowel,) make the Genitive in ας, and the Dative in α, and the rest like Μοῦσα: thus,

ἡ έδρα, the seat.

Singular.	
N.	ἡ ἐδρα
G.	τῆς ἐδρας
D.	τῇ ἐδρᾳ
A.	τὴν ἐδραν
V.	ἐδρα.

Dual.	
N. A.	τὰ ἐδρα
V.	τὰ τὰ ἐδρα

Plural.	
N.	αἱ ἐδραι
G.	τῶν ἐδρῶν
D.	ταῖς ἐδραις
A.	τὰς ἐδρας
V.	ἐδραι.

ἡ καρδία, the heart.

Singular.	
N.	ἡ καρδία
G.	τῆς καρδίας
D.	τῇ καρδίᾳ
A.	τὴν καρδίαν
V.	καρδία.

Dual.	
N. A.	τὰ καρδία
V.	τὰ τὰ καρδία

Plural.	
N.	αἱ καρδίαι
G.	τῶν καρδιῶν
D.	ταῖς καρδιαις
A.	τὰς καρδιας
V.	καρδιαι.

Nouns in η make the Accusative in ην, and the Vocative in η, and the rest like Μοῦσα: thus,

ἡ τιμή, the honour.

Singular.	
N.	ἡ τιμή
G.	τῆς τιμῆς
D.	τῇ τιμῇ
A.	τὴν τιμήν
V.	τιμή.

Dual.	
N. A.	τὰ τιμά
V.	τὰ τὰ τιμά

Plural.	
N.	αἱ τιμαι
G.	τῶν τιμῶν
D.	ταῖς τιμαις
A.	τὰς τιμάς
V.	τιμαι.

Nouns in $\alpha\varsigma$ make the Genitive in ov , and the Dative in α , and the rest like *Moūσα*: thus,

ὁ νεανίας, the youth.

Singular.	Dual.	Plural.
N. δ <i>νεανίας</i>	N. A. V. τῶ νεανίᾳ	N. οἱ <i>νεανίαι</i>
G. τοῦ <i>νεανίου</i>		G. τῶν <i>νεανιῶν</i>
D. τῷ <i>νεανίᾳ</i>		D. τοῖς <i>νεανίαις</i>
A. τὸν <i>νεανίαν</i>	G. D. τοῖν <i>νεανίαιν</i> .	A. τοὺς <i>νεανίας</i>
V. <i>νεανία</i> .		V. <i>νεανίαι</i>

Nouns in $\eta\varsigma$ make the Genitive in ov , the Accusative in $\eta\nu$, and the Vocative in η , and the rest like *Moūσα*: thus,

ὁ τελώνης, the publican.

Singular.	Dual.	Plural.
N. δ <i>τελώνης</i>	N. A. V. τῶ τελώνα	N. οἱ <i>τελώναις</i>
G. τοῦ <i>τελώνου</i>		G. τῶν <i>τελωνῶν</i>
D. τῷ <i>τελώνῃ</i>		D. τοῖς <i>τελώναις</i>
A. τὸν <i>τελώνην</i>	G. D. τοῖν <i>τελώναιν</i> .	A. τοὺς <i>τελώνας</i>
V. <i>τελώνη</i> .		V. <i>τελώναι</i> .

Observations on the First Declension.

Obs. 1. The termination in α , which makes $\alpha\varsigma$ in the genitive, is generally *long*. Hence words in $\tilde{\alpha}$ contracted, as *'Αθη-*
νᾶ, *μνᾶ*, &c. make $\alpha\varsigma$. The termination in α , on the contrary, which has $\eta\varsigma$ in the genitive, is always *short*. The vocative in α of masculines in $\alpha\varsigma$ is *long*, of those in $\eta\varsigma$ *short*. The Dual termination in α is always *long*.

Obs. 2. From the genitive in $\alpha\varsigma$ is derived the ancient genitive of the first declension of Latin nouns, as *paterfamilias*, *materfamilias*. The Dorians said *μούσαις* for *μούσης*; and the Æolians, adding an *i* to it, made it *μοῦσαις*, from which the Latins, cutting off the S, have taken *musai* or *musæ* in the genitive. So also the Æolians said *μέλαις* for *μέλας*, *τάλαις* for *τάλας*. *Etym. M.* p. 575, l. 53. *Maittaire Dial.* p. 208. *ed. Sturz.* From the Dative in αi or α , is formed the Latin Dative in αe . The similarity between the Accusative in αv and the Latin *am*, is obvious.

Obs. 4. Some nouns in $\alpha\varsigma$ make the genitive in α as well as in ov ; as *Πυθαγόρας*, G. — *ov*, and — α ; *πατραλοτας*, G. — *ov*,

and — α . Some keep α exclusively ; as Θωμᾶς, G. Θωμᾶ; Βογέᾶς, G. Βογέᾶ; Σατανᾶς, G. Σατανᾶ; πάππας, G. πάππα. The genitives in α were the Doric form. The Doric form for the genitive singular is formed by contraction from the oldest form of the genitive singular of masculines in $\alpha\varsigma$, viz. from $\alpha\omega$. Hence it is always *long*. This Doric genitive, in some few words, particularly proper names, remained in common use, as Ἀρνίβας, Hannibal, G. τοῦ Ἀρνίβα; Σουΐδας, G. τοῦ Σουΐδα; Γωθρύας, G. τοῦ Γωθρύα.

Obs. 4. The Attic form ωv for the genitive, comes by contraction from the old Ionic form $\epsilon\omega$, which is itself deduced by some Grammarians from the still older Doric form $\alpha\omega$. Others, however, maintain that there was anciently a double form for the genitive singular, viz. $\alpha\omega$ and $\epsilon\omega$, each distinct from the other, and that $\alpha\omega$ remained in Doric, while $\epsilon\omega$ was retained in Ionic. They both occur in Homer, Il. φ'. 85 and 86.

Obs. 5. Two opinions are likewise maintained respecting the form of the genitive plural ; one, that the genitive plural of all endings was anciently $\alpha\omega\nu$, contracted by the Darians into the circumflexed $\tilde{\alpha}\nu$, and changed by the Ionians into $\epsilon\omega\nu$; the other, that anciently two forms for the genitive plural were used, $\alpha\omega\nu$ and $\epsilon\omega\nu$, both of which occur in Homer, and hence were both used in the old Ionic, and that the first of these was subsequently retained by the Æolo-Doric, while the latter alone remained in use in the Ionic.—From the Ionic $\epsilon\omega\nu$ comes by contraction the Attic circumflexed $\hat{\omega}\nu$.

Obs. 6. The terminations $\eta\varsigma$ and $\alpha\varsigma$ were $\ddot{\alpha}$ in Æolic, and also in the old language of Homer, as Θυέστια, μητέτα, νεφεληγερέτα, εὐρυόπτα. Hence in Latin, *cometa*, *planeta*, *poeta*, from κομήτης, πλανῆτης, ποιητής, and hence the Latins regularly changed the Greek names in $\alpha\varsigma$ into α ; and the Greeks, on the other hand, turned the Roman names in α into $\alpha\varsigma$, as Σύλλας, Γάλβας, Κατιλίνας.

Obs. 7. Of Nouns in $\eta\varsigma$ of the first declension, the following make the Vocative in $\ddot{\alpha}$: Nouns in $\tau\eta\varsigma$; compounds in $\pi\eta\varsigma$, as $\kappa\psi\omega\pi\eta\varsigma$; Nouns in $\eta\varsigma$ derived from $\mu\sigma\tau\varphi\omega$, $\pi\omega\lambda\omega$, $\tau\varphi\iota\beta\omega$; as γεωμέτρης, μυροπώλης, παιδοτρίβης; or denoting nations, as Πέρσης, Persian, V. Περσα; but Πέρσης, the name of a man, Πέρση: λάγνης, μεναιχμης, πυραιχμης also make α . But Αἰγαῖς, αἰναιρέτης, παλλιλαμπέτης make η . Nouns in $\sigma\eta\varsigma$ make α and η .

Obs. 8. With regard to the dialects it may be observed, that the Darians in all the terminations use α long for η , as τιαά, $\ddot{\alpha}\varsigma$, $\ddot{\alpha}\bar{\varsigma}$, $\ddot{\alpha}\nu$. The Ionians, on the contrary, change α into

η after a vowel or the letter $\acute{\eta}$, as $\sigma\omega\pi\eta$, $\eta\varsigma$, $\eta\gamma$, $\eta\nu$. $\mu\alpha\chiai\varphi\alpha$, $\eta\varsigma$, $\eta\gamma$, $\eta\nu$. This, however, is never done in the Accusative plural.

Obs. 9. This declension has also some words contracted, as $\gamma\bar{\eta}$ from $\gamma\acute{\epsilon}\alpha$, (hence $\gamma\acute{\epsilon}\omega\mu\acute{e}t\varrho\eta\varsigma$), $\lambda\acute{e}o\eta\tau\bar{\eta}$ from $\lambda\acute{e}o\eta\tau\acute{e}\eta$, $\mu\bar{\alpha}$ from $\mu\acute{n}\alpha$, $A\acute{\theta}\eta\bar{\nu}$ from $A\acute{\theta}\eta\bar{\nu}\alpha$, $E\acute{q}\mu\bar{\eta}\varsigma$ from $E\acute{q}\mu\acute{e}\alpha\varsigma$. They are declined exactly the same as the examples which have been given under this declension; viz. those in α like the pure nouns: while in those in η the η absorbs the vowel preceding, as $\acute{\alpha}\pi\lambda\bar{\eta}\eta$, $\acute{\alpha}\pi\lambda\bar{\eta}$.

SECOND DECLENSION.

$\delta\lambda\gamma\varsigma$, *the word.*

Singular.	Dual.	Plural.
N. δ λόγος	N. A. V. τώ λόγω	N. οί λόγοι
G. τοῦ λόγου		G. τῶν λόγων
D. τῷ λόγῳ		D. τοῖς λόγοις
A. τὸν λόγον	G. D. τοῖν λόγοιν.	A. τοὺς λόγους
V. λόγε.		V. λόγοι.

$\tau\bar{\delta}\sigma\bar{\nu}\kappa\bar{\eta}\nu$, *the fig.*

Singular.	Dual.	Plural.
N. τὸ σῦκον	N. A. V. τώ σῦκω	N. τὰ σῦκα
G. τοῦ σῦκου		G. τῶν σῦκων
D. τῷ σῦκῳ		D. τοῖς σῦκοις
A. τὸν σῦκον	G. D. τοῖν σῦκοιν.	A. τὰ σῦκα
V. σῦκον.		V. σῦκα.

Attic Form.

$\delta\tau\acute{e}\omega\varsigma$, *the temple.*

Singular.	Dual.	Plural.
N. δ τεώς	N. A. V. τώ τεώ	N. οί τεῷ
G. τοῦ τεώ		G. τῶν τεῶν
D. τῷ τεῷ		D. τοῖς τεῷς
A. τὸν τεών	G. D. τοῖν τεῷν.	A. τοὺς τεώς
V. τεώς.		V. τεῷ.

$\tau\bar{\delta}\acute{\alpha}\nu\acute{\omega}\gamma\acute{\epsilon}\omega\eta\varsigma$, *the hall.*

Singular.	Dual.	Plural.
N. τὸ ἀνώγεων	N. A. V. τώ ἀνώγεω	N. τὰ ἀνώγεω
G. τοῦ ἀνώγεω		G. τῶν ἀνώγεων
D. τῷ ἀνώγεῳ		D. τοῖς ἀνώγεῳς
A. τὸν ἀνώγεων	G. D. τοῖν ἀνώγεῳν.	A. τὰ ἀνώγεω
V. ἀνώγεων.		V. ἀνώγεῳ.

*Contracted Forms.**ὁ νόος, νοῦς, the mind.*

Singular.	Dual.	Plural.
N. <i>νόος, νοῦς</i>	N. A. V. <i>νόω, νῶ</i>	N. <i>νόοι, νοῖ</i>
G. <i>νόου, νοῦ</i>		G. <i>νόων, νῶν</i>
D. <i>νόῳ, νῷ</i>		D. <i>νόοις, νοῖς</i>
A. <i>νόον, νοῦν</i>	G. D. <i>νόοιν, νοῖν.</i>	A. <i>νόοις, νοῦς</i>
V. <i>νός, νοῦ.</i>		V. <i>νόοι, νοῖ.</i>

τὸ ὀστέον, ὀστοῦν, the bone.

Singular.	Dual.	Plural.
N. <i>δοτέον, δοτοῦν</i>	N. A. V. <i>δοτέω, δοτῶ</i>	N. <i>δοτέα, δοτᾶ</i>
G. <i>δοτέου, δοτοῦ</i>		G. <i>δοτέων, δοτῶν</i>
D. <i>δοτέῳ, δοτῷ</i>	G. D. <i>δοτέοιν, δοτοῖν.</i>	D. <i>δοτέοις, δοτοῖς</i>
A. <i>δοτέον, δοτοῦν</i>		A. <i>δοτέα, δοτᾶ</i>
V. <i>δοτέον, δοτοῦν.</i>		V. <i>δοτέα, δοτᾶ.</i>

To the contracted forms of this declension may also be referred *'Ιησοῦς*, differing in the Dative only which ends in *ον*; and, (with more propriety than the triptots,) Diminutives in *υς*; as *Διονύς, Καμύς, Κλευσύς*

Singular.	Singular.
N. δ 'Ιησοῦς	N. δ Διονύς
G. τοῦ 'Ιησοῦ	G. τοῦ Διονοῦ
D. τῷ 'Ιησοῦ	D. τῷ Διονοῦ
A. τὸν 'Ιησοῦν	A. τὸν Διονύν
V. 'Ιησοῦ.	V. Διονύ.

Observations on the Second Declension.

Obs. 1. The termination in *ον* is neuter, that in *ος* for the most part masculine. Some few nouns in *ος* occur, which are of the feminine, and others again which are of the common gender. These are best learned by actual observation. Among the feminines in *ος*, however, there are several which are in reality adjectives with a feminine substantive understood, as, ἡ διάλεκτος, *the dialect*, (*φωνή* understood); ἡ διάμετρος, *the diameter*, (*γραμμή* understood); ἡ ἄτομος, *the atom*, (*οὐσία* understood); ἡ ἄνυδρος, *the desert*, (*χώρα* understood); &c.

Obs. 2. A strong analogy subsists between this and the second declension of Latin nouns; thus, the Greek nominatives in *ος* and *ον* are sometimes written in *os* and *on* in Latin

as *Alpheos* or *Alpheus*, *Ilion* or *Ilium*. Again, the genitive singular of the second declension in Latin, in words of Greek origin, ended anciently in *u*, like the Greek *ou*, as *Menandru*, *Apollodoru*, afterwards *Menandri*, *Apollodori*. The dative singular of the Latin second declension was originally *oi*, like the Greek *ω*, as *dominoi*, *ventoi*, and the accusative *om*, as *morbom*, *servom*. In the same manner, the Greek and Latin vocative singular of this declension coincide, they ending respectively in *s* and *e*; and, as the Greeks sometimes retain *ος* for *s* in the vocative, so also do the Latins use in some words *us* for *e*, as *Deus*, &c. The analogy might be extended throughout the plural also. *vid. Ruddimanni Instit. L. G. ed. Stalbaum. Lips. 1823. Vol. 1. p. 54.*

Obs. 3. The poets change the termination *ou* of the genitive singular into *oio*, as *λύγοιο*, *σῦχοιο*.

Obs. 4. Instead of the vocative in *s* the form of the nominative is sometimes used, as *φίλος* ὁ *Μενέλαος*, Il. δ', 189. This is particularly the case in the Attic dialect. The word *Θεός*, *God*, always has *ος* in the vocative.

Obs. 5. In the genitive and dative of the dual, the poets insert an *i*, as *ἴπποιιν*, *σταθμοιιν*, *ὅμοιιν*.

Obs. 6. The Æolians and Dorians insert an *i* after the *o* in the accusative plural, as they do in the first declension after the *a*; as *κάττοις νόμοις*, for *κατὰ τοὺς νόμους*. The poets use *ος* in the accusative plural when a short syllable is necessary, as *τὰς δασυκέρχος ἀλώπεκας*. *Theocr. 5. 112. τὰς κύνθαρος*, 114. *τὰς λύκος*, 4. 11.

Obs. 7. The name of *Attic*, which is commonly applied to the form in *ως* of this declension, is not a very proper one for two reasons. 1. Because the Attics did not decline in this way all nouns in *ος*; and 2. because it is by no means peculiar to the *Attic* dialect, but occurs also in the Ionic and Doric writers. It is, in fact, an old mode of declining, and the number of words to which it is applied is very small, and even of some of these there exist forms in *ος*, as *δὲ λαός*, *the people*, and *δὲ λεώς*; *δὲ ναός*, *the temple*, and *δὲ νεώς*. In the accusative singular of these nouns in *ως*, the Attics often omit the *v*, as *λαγώ*, *νεώ*, *ξώ*, for *λαγών*, *νεών*, *ξών*. In proper names this is almost always done, as *Kώ*, *Kέω*, **Αθω*.—The Attics often declined, after this form, words which otherwise belong to the third declension, as *Mήνω* from *Mήνως*, for *Mήνωα*; *γέλων* from *γέλως*, *γέλωτος*, for *γέλωτα*; *ἥρων* from *ἥρως*, for *ἥρωα*.—The last thing to be remarked is, that the neuter of some adjectives of this form has often *ω* instead of *ων*, as *ἀγήρω* for *ἀγήρων*; and that only one *neuter* of this form is found ending in *ως*, viz. *τὸ*

χρέως, *the debt*. This last must not be confounded with **χρεών**, an Attic form for **χρέον**, the participle of **χρέη** “it is necessary,” and which occurs as indeclinable in *Eurip. Herc. fur.* 21. εἴτε τοῦ χρέῶν μέτα.

Obs. 8. In the contracted forms of the second declension, if the latter vowel be short, the contraction is in *ov*; if long, the former vowel is dropt; as the student will perceive from the declension of *νόος*. The compounds of *νόος* and *φόος* are not contracted in the neuter plural, nor in the genitive: thus we say *εὔνοα*, *εὐνόων*, not *ευνᾶ*, *ευνῶν*.—**Σάος** is contracted thus; Sing. N. *σάος*, *σῶς*, A. *σάον*, *σῶν*: Pl. A. *σάους*, *σάας*, *σῶς*; *σάα*, *σᾶ*.

Obs. 9. By the later ecclesiastical writers, *νοῦς* was inflected after the following manner, *νοῦς νοὸς, νοῖ, νοᾶ*.

THIRD DECLENSION.

δὲ θήρ, *the wild beast.*

Singular.	Dual.	Plural.
N. δὲ θήρ	N. A. V. τὰ θῆρες	N. οἱ θῆρες
G. τοῦ θηρός		G. τῶν θηρῶν
D. τῷ θηρὶ		D. τοῖς θηρσι
A. τὸν θηρα	G. D. τοῖν θηροῖν.	A. τοὺς θηρας
V. θήρ.		V. θῆρες.

τὸ σῶμα, *the body.*

Singular.	Dual.	Plural.
N. τὸ σῶμα	N. A. V. τὰ σώματε	N. τὰ σώματα
G. τοῦ σώματος		G. τῶν σωμάτων
D. τῷ σώματι		D. τοῖς σώμασι
A. τὸ σῶμα	G. D. τοῖν σωμάτοιν.	A. τὰ σώματα
V. σῶμα.		V. σώματα.

δὲ μῆν, *the month.*

Singular.	Dual.	Plural.
N. δὲ μῆν	N. A. V. τὰ μῆνες	N. οἱ μῆνες
G. τοῦ μηνός		G. τῶν μηνῶν
D. τῷ μηνῃ		D. τοῖς μηνσι
A. τὸν μῆνα	G. D. τοῖν μηνοῖν.	A. τοὺς μῆνας
V. μῆν.		V. μῆνες.

ο γίγας, the giant.

Singular.	Dual.	Plural.
N. δ <i>γίγας</i>		N. οι <i>γίγαντες</i>
G. τοῦ <i>γίγαντος</i>	N. A. V. τῶ <i>γίγαντε</i>	G. τῶν <i>γίγαντων</i>
D. τῷ <i>γίγαντι</i>		D. τοῖς <i>γίγαντοις</i>
A. τὸν <i>γίγαντα</i>	G. D. τοῖν <i>γίγαντοιν.</i>	A. τοὺς <i>γίγαντας</i>
V. <i>γίγαντος.</i>		V. <i>γίγαντες.</i>

παῖς, the boy.

Singular.	Dual.	Plural.
N. δ <i>παῖς</i>		N. οἱ <i>παῖδες</i>
G. τοῦ <i>παιδός</i>	N. A. V. τῶ <i>παιδές</i>	G. τῶν <i>παιδῶν</i>
D. τῷ <i>παιδὶ</i>		D. τοῖς <i>παισι</i>
A. τὸν <i>παιδα</i>	G. D. τοῖν <i>παιδοιν.</i>	A. τοὺς <i>παιδας</i>
V. <i>παῖ.</i>		V. <i>παιδες.</i>

Observations on the Third Declension.

GENITIVE.

The inflexion of words of this declension, depends chiefly upon the consonants which precede the termination *ος* of the genitive, and are retained through all the other cases, except some deviations in the accusative singular.

Obs. 1. The termination of the genitive singular is *ος*. This is subject to various rules. 1. It is in some cases annexed immediately to the nominative, as *μῆν*, *μῆν-ος*, *σωτῆρ*, *σωτῆρ-ος*. 2. In the greater part of the nouns which belong to this declension, *ος* is not only added to the nominative, but the long vowel in the termination of the nominative is changed into the corresponding short one, as *λιμῆν*, *λιμέν-ος*; *μητῆρ*, *μητέρ-ος*. There are, however, exceptions to this remark; thus, in some words, particularly monosyllables, the long vowel is retained, as in *μῆν*, *σπλῆν*, *χῆν*, *κλάν*, *αιών*, &c. 3. When the nominative ends in a double consonant, *ξ*, (*γς*, *κς*, *χς*), or *ψ*, (*βς*, *πς*, *φς*), this is separated, and *s* is changed into *ος*; *ξ* is changed into *γος*, *κος*, *χος*; *ψ* into *βος*, *πος*, *φος*: as *αιξ*, *αιγός*, *φλέψ*, *φλεβός*; *ώψ*, *ώπος*: 4. The nominatives in *ας*, *εις*, *ους*, are, for the most part, formed from the terminations, *ανς*, *ενς*, *ονς*, and hence have the genitive in *αντος*, *εντος*, *οντος*.—There are,

however, many deviations from these general rules, but these are best known by actual practice.

Obs. 2. It has been conjectured that all nouns of this declension originally ended in *s*, and that the genitive was formed by the insertion of *o* before *s*, as is still the case in a large class of words, as *δφις, δφιος; μῆν, μηνός; ἥρως, ἥρωος;* &c. thus *γύναικς, ος; γύνης, ος; βῆχς, ος; Ἀραβης, ος; Κύκλωπς, ος.* On this principle, the terminations in *δς, τς, θς, νς, ρς*, may be supposed to have dropped their first letter, as *ἐλπις* for *ἐλπιδς-ιδος*; *χαρις* for *χαριτς-ιτος*; *φῶς* for *φωτς-ωτὸς*: *δρυς* for *δρυιθς-ιθος*. Sometimes the preceding vowel was lengthened, as *πονς* for *πὸδς-οδος*; *κτειν* for *κτένεις-ενδος*. Sometimes the last letter was dropped, as *νέκταρ* for *νέκταρος-αρος*; *ρίς* for *ρίνς*. Sometimes both letters were dropped, as *σῶμα* for *σῶματς-ατος*; *μέλι* for *μέλιτς-ος*. The analogy has been extended to the Latin third declension, and the termination is supposed to have been originally in *s*, and the genitive to have been formed by the insertion of *i*, as it is still in *sus, suis; plebs, plebis; heros, herois*; thus, *pacs, pacis; regs, regis; lapids, lapidis*; &c. Among the advocates for this theory, which was first introduced we believe by Markland, may be mentioned Dr. Murray (*History of European Languages*, vol. 2. p. 54.) Professor Dunbar, on the other hand, has recently published some very ingenious speculations on this subject, which go very far towards establishing the position, that the inflections of the noun, &c. in Greek and Latin, are produced by pronouns. Thus, the primitive form of the nominative of *ἐλπις* will be *ἐλπιδ-ος*, changed to *ἐλπιδς* to prevent its being confounded with the genitive, and softened subsequently to *ἐλπις*. So *δφις* originally made *δφι-ος* in the nominative; *πονς, ποδ-ος, &c.* The learned Professor's remarks on the other cases of the noun, as well as on the inflections of the adjective, participle, &c. are remarkable for their ingenuity and acuteness. *vid Dunbar on the Greek and Latin Languages*, p. 50. seqq.

ACCUSATIVE.

The accusative singular of nouns not neuter is formed from the genitive by changing *ος* into *α*; as *μήν, μήν-ος, μήν-α*.

To this, however, there are the following exceptions—1. Nouns in *ις, νς, ανς, ονς*, whose genitive ends in *ος* pure, take *ν* for *α*; as *δφις, α*

serpent, G. ὄφιος, A. ὄφιν ; βότρυς, *a bunch of grapes*, G. βότρυος, A. βότρυν ; ναῦς, *a ship*, G. ναῦς, A. ναῦν ; βοῦς, *an ox*, G. βοῦς, A. βοῦν.—2 Barytons in *ις* and *υς*, whose genitive ends in *ος* impure, make both *α* and *ν*; as ἔρις, *strife*, G. ἔριδος, A. ἔριδα and ἔριν ; κόρυς, *an helmet*, G. κόρυθος, A. κόρυθα and κόρυν.

Obs. 1. Sometimes in the accusative of words in *ν*, the syllable *να* is omitted, as Ἀπόλλω for Ἀπόλλωνα ; Ποσειδῶ for Ποσειδῶνα ; ἐλάσσω for ἐλάσσονα.

Obs. 2. Λᾶς also makes λᾶν ; Δις, Διος makes Δια ; χροῦς makes χρόνα. The poets frequently use the regular termination in *α*.

Obs. 3. κλεῖς, κλειδὸς has both terminations. Δημοσθενῆς makes σα and ην. Χάρις, *a Grace*, has Χάριτα ; χάρις, *favour*, χάριν. The compounds of ποὺς have also both terminations, as ωκύπονος, ωκύποδα, and ωκύπονν.

VOCATIVE.

Frequently in the third declension, a noun, which has a vocative of its own, is found, especially among the Attic writers, to make the vocative like the nominative. The following are the general rules by which the vocative of this declension is formed : it must be left to observation, however, in particular cases, whether the vocative be actually formed according to them, or be made like the nominative.

The termination of the Vocative either, 1, shortens the long vowel of the Nominative, as "Εκτωρ, *Hector*, V. Ἔκτορ ; or, 2, drops the *ς*, as μῦς, *a mouse*, V. μῦν ; or, 3, changes *ς* into *ν*, as τάλας, *miserable*, V. τάλαν.

Obs. 1. The short vowel is substituted in the vocative for the long vowel of the nominative, generally in those nouns which have *ε* or *ο* in the genitive ; as μῆτηρ, G. μητέρος (by syncope μητρός), V. μῆτερ ; τλῆμων, G. τλῆμονος, V. τλῆμον ; χελιδών, G. χελιδόνος, V. χελιδόνν. The words which retain the long vowel in the genitive, retain it also in the vocative ; as Πλάτων, G. Πλάτωνος, V. Πλάτων ; Ξενοφῶν, G. Ξενοφῶντος,

V. Ξενοφῶν; Ἰητήρ, G. Ἰητῆρος, V. Ἰητήρ. There are only three of this latter class of nouns which shorten the vowel in the vocative, viz. Ἀπόλλων, G. Ἀπόλλωνος, V. Ἀπόλλον; Ποσειδῶν, G. Ποσειδῶνος, V. Ποσειδῶνον; σωτήρ, G. σωτῆρος, V. σωτερό.

Obs. 2. Proper names in κλῆς make κλεῖς in the vocative; for the nominative is properly —κλέης, and the vocative —κλεῖς, contracted —κλεῖς: as, Ἡρακλῆς (contracted from Ἡρακλέης), V. Ἡράκλεῖς, (contracted from Ἡράκλεες.)

Obs. 3. ο is dropped in the vocative of nouns whose nominative ends in ευς, ις, υς, ους, and αις; as, βασιλεύς, V. βασιλεῦ; Πάρις, V. Πάρι: Τῆθυς, V. Τῆθυ; νοῦς, V. νοῦ; παις, V. παι.

Obs. 4. Words in ας and εις, which arise from αυς and ευς, and have αυτος and ενιος in the genitive, throw away ο and resume ρ; as, Άλας (Άλανς), G. Άλαντος, V. Άλαν; Ἄτλας (Ἄτλανς), G. Ἄτλαντος, V. Ἄτλαν; τύψας (τύψανς), G. τύψαντος, V. τύψαν; χαρτεῖς (χαρτενς), G. χαρτεντος, V. χαρτεν. In proper names, however, the poets often reject the ρ, as Άλα for Άλαν; Θέα for Θέαν.

Obs. 5. Words in ω and ως make οι, as Σαπφώ, V. Σαπφοῖ; άιδως, V. αιδοῖ.

Obs. 6. γύνη has γύναι in the vocative from the old nominative γύναιξ; and ἄναξ has in the vocative ἄνα in addressing a Deity, otherwise ἄναξ.

DATIVE PLURAL.

The Dative Plural appears to have been formed originally from the Nominative plural, by annexing the syllable σι, or the vowel ι; so that in neuter nouns, instead of α, ες was considered the termination. These old forms remained in use in the Ionic, Doric, and Æolic Dialects; as, παῖς, a boy, N. P. παῖδες, D. P. παίδεσσι; as also, χεῖρες, χείρεσσι; ἀνδρες, ἀνδρεσσι; πόλιες, πολιέσσι; ἵππηες, ἵππησσι; πραγμάτα (πράγματες) πραγμάτεσσι; &c.

When ες came together before σι, a triple form arose, viz. in εεσσι, εσσι, and εσι; as, βέλεσα (βέλεσσι) βελέσσοι, Il. δ. 622, &c. βέλεσσι, Il. δ. 42. &c. βέλεσσι, Od. π'. 277. Again, ξπεσ (ξπεσες) ξπέσσοι, Il. δ'. 137. &c. ξπεσσι, Od. δ'. 597. &c. ξπεσι,

π. & 77. In other words also, *ι* only was annexed to the nominative, instead of *σι*; as, ἀνάκτεσι, *Od. 6. 556.* from ἀνάκτης; so παιδεσι, μήνεσι; &c.

In the gradual softening and improvement of the language, various changes were introduced into these old forms, the most important of which are here enumerated.

1. The *s* preceding the single *σ* was omitted; as δεπάεσσιν, δεπάσιν, from δέπας; θήρεσσι, θήρεσι, θηρσι, from θήρ; σωτῆρεσσι, σωτῆρεσι, σωτῆρσι, from σωτῆρ. Only one exception occurs to this rule, in the case of words which end in *ης* and *ος*, and which have in the nominative plural, *ες*, or its equivalent in declension *εα*. These reject only *s*, and retain the other; as, ἀληθέεσσι, ἀληθέεσι, ἀληθέσι, from ἀληθής; τειχεα, (τειχεες) τειχέεσσι, τειχέεσι, τειχεσι, from τείχος.

2. If a consonant occurred before *σι*, it was changed according to the rule of euphony; that is, *δ*, *θ*, *τ*, *ν*, and *μτ*, were omitted before *σ*; as, πόδεσσι, πόδεσι, ποδσι, ποσι, from πούς; δρυθεσσι, δρυθεσι, δρυθσι, δρυτσι, from δρυς; φρένεσσι, φρένεσι, φρεσι, φρεσι, from φρήν; σώματεσσι, σώματεσι, σώματσι, σώμασι, from σῶμα; πάντεσσι, πάντεσι, πάντσι, πᾶσι, from πᾶς.—The quantity in the dative plural was regulated by the quantity in the rest of the oblique cases, and in the nominative plural. Hence κτεις, in the dative plural does not make κτεισι, but κτεσι, from the nominative plural κτένες; ποῦς, not πουσι, but ποσι from πόδες; so also, δαίμων, δαίμονες, δαίμοσι; δρῦς, δρῦες, δρῦσι. Again, if, after the rejection of the consonants *ντ* before *σι*, the foregoing syllable is short, then the doubtful vowels *α*, *ι*, *υ*, become long, as πᾶσι, γηγᾶσι, ζευγνῦσι, or *ας* is changed in words in *ας* into *αυ*; as γραῦς, γρῦες, γραυσι; and from *ε* and *ο*, are made the diphthongs *ει* and *ου*; as, τυφθέντες, (τυφθέντεσσι, τυφθέντεσι, τυφθέντσι,) τυφθεῖσι; διδόντες, (διδόντεσσι, διδόντεσι, διδόντσι,) διδοῦσι. In words which end in *ενς*, however, the *s* becomes *εν*; as, ιππεὺς, ιππέεσσι, ιππέεσι, ιππέσι, ιππεῦσι; Δωριεὺς, Δωριεῦσι; βασιλέυς, βασιλεῦσι, &c.

3. When *β*, *π*, *φ*, or *γ*, *χ*, precede the termination *σι*, they are changed, together with the *σ* which follows, into the double consonants *ψ* and *ξ*; as, Ἀραβες, Ἀράβεσι, Ἀραψι; αἴγες, αἴγεσι, αἰξι; μέροπες, μερόπεσσι, μερόψι; κόρακες, κοράκεσι, κόραξι; τρίχες, τρίχεσι, θριξι.

4. Of those which reject *s* before *σι*, some change the *s* mute into the more sonorous *α*; as πατέρες, (πατέρεσι, by syncope πατρέσι,) changed to πατράσι; ἄνδρες, (ἄνδρεσσι, ἄνδρεσι,) changed to ἄνδράσι; so also, μητράσι; θυγατράσι; ἀστράσι; &c.

Obs. 5. The theory for forming the dative plural, as we have here given it, is stated by Matthiæ in his Grammar, and

third declension, in the plural, after the second ; as, *γερόντοις* adopted by nearly all the philologists of the day. Dunbar's theory, however, (*vid. page 31. Obs. 2. extr.*) is directly in opposition. "The formation of the dative plural of Greek nouns," observes the Professor, "appears to have been effected by a double dative singular. Thus, the dative singular of *λόγος* was *λόγοι*. If we add to it another form, viz. *ιFι*, in which the aspirate was pronounced as a sigma, we shall have *λογοισι*, and then, by the omission of one of the iotas, *λόγοισι*, the Ionic form : the Attic became *λόγοις* by dropping the last vowel. The same process took place in the formation of the dative plural of the third declension. Thus *ἐπος* has in the dative singular *ἐπει*. Let us subjoin the dative *εσι*, the same as the Latin *ei* by the omission of the sigma, and we have *ἐπει-εσι* ; then, by dropping the iota, *ἐπέ-εσι*, a form which occurs often in Homer ; and again, by omitting one of the epsilon, *ἐπεσι*, the common dative plural. **Οφνις* had originally in the dative singular *δρνιθει* ; dat. plur. *δρνιθει-εσι*, then *δρνιθέ-εσι*, *δρνιθεσι*, *δρνιθσι*, and lastly *δρνισι*. In such examples as *λέων*, the dative singular was *λεοντει* ; the dat. plur. *λεον-τε-εσι*, *λεοντεσι*, *λεοντσι*, and last of all, *λεοντι*, by the well-known conversion of the *v* into a vowel, to form with the *o* a proper diphthong. In some nouns, such as *βασιλευς* and *βοῦς*, the subjunctive vowel of the diphthong, which disappears in the formation of the genitive and dative, is said to be resumed in the dative plural. The reason seems to be this : The vowel *v*, though omitted in writing, was evidently used in pronunciation, as in the Latin *bovis* : so also in Greek *βοFος*, dative *βοFει* ; in the dative plural *βοFε-εσι*, and hence *βοεσι*. By making the usual omissions and contractions, the dative became in the common dialect *βοησι*." *Dunbar on the Greek and Latin Languages*, p. 92. seqq.

CONTRACTED DECLENSION.

Contracts of the First Declension.

In the *First Declension* *εα* is contracted into *ῆ*; as, N. *γέα*, *γῆ*, *the earth* ; G. *γέας*, *γῆς* ; D. *γεᾶ*, *γῆ* ; A. *γέαν*, *γῆν* ; V. *γέα*, *γῆ*, &c. ; and *εας* is contracted into *ῆς*, as N. *'Ερμέας*, *'Ερμῆς*, *Mercury* ; G. *'Ερμέου*, *'Ερμοῦ* ; D. *'Ερμέᾳ*, *'Ερμῆ*, &c.

Pεα, and all other terminations, drop the former vowel; as, N. ἔρεα, ἔρᾶ, *the earth*; G. ἔρέας, ἔρᾶς, &c.; N. ἀπλόη, ἀπλῆ, *simplicity*; G. ἀπλόης, ἀπλῆς, &c.

Contracts of the Second Declension.

In the *Second Declension*, if the latter vowel is short, the contraction is in *ov*; if long, the former vowel is dropt; as, N. νόος, νοῦς, *the mind*; G. νόου, νοῦ; D. νόῳ, νῷ, &c.

Contracts of the Third Declension.

1. Nouns in *υς*, *νος*, have only two contractions, viz. *υες* and *υας* into *υς*: thus,

ο βοτρυς, *the bunch of grapes.*

Singular.	Dual.	Plural.
N. βότρυς,	N. A. V. βότρυς,	N. βότρυνες, υς,
G. βότρυνος,		G. βότρυνων,
D. βότρυνι,		D. βότρυνσι,
A. βότρυνν,	G. D. βότρυνοιν.	A. βότρυνας, υς,
V. βότρυν.		V. βότρυνες, υς.

2. Nouns in *ις* and *ι* have *three* contractions, viz. *ει* into *ει*, *εες* and *εας* into *εις*; those in *ις* have also the Attic form in the genitive singular, and genitive and dative dual; viz. *εως* and *εων*: those in *ι* follow the common dialect, and have *εος* and *εοιν*: thus,

ο δρις, *the serpent.*

Singular.	Dual.	Plural.
N. δρις,		N. δρεες, εις,
G. δρεως,		G. δρεων,
D. δρει, ει,		D. δρεσι,
A. δριν,		A. δρεας, εις,
V. δρι.	G. D. δρεων.	V. δρεες, εις.

τὸ σίνηπι, the mustard.

Singular.	Dual.	Plural.
N. σινηπι,		N. σινήπεα,
G. σινήπεος,	N. A. V. σινήπεσ,	G. σινήπεων,
D. σινήπεΐ, ει,		D. σινήπεσι,
A. σινηπι,	G. D. σινηπέοιν.	A. σινήπεα,
V. σινηπι.		V. σινήπεα.

3. Nouns in *ως* and *ω* have *three* contractions, viz. *οος* into *οῦς*, *οἱ*, into *οῖ*, and *οα* into *ω*: thus,

ἡ αἰδώς, the modesty.

Singular.	Dual.	Plural.
N. αἰδώς.		N. αἰδοι,
G. αἰδός, οῦς,	N. A. V. αἰδώ,	G. αἰδῶν,
D. αἰδόΐ, οῖ,		D. αἰδοῖς,
A. αἰδόν, ὅ,	G. D. αἰδοῖν.	A. αἰδοὺς,
V. αἰδοῖ.		V. αἰδοι.

ἡ ἡχώ, the echo.

Singular.	Dual.	Plural.
N. ἡχώ,		N. ἡχοι,
G. ἡχός, οῦς,	N. A. V. ἡχώ,	G. ἡχῶν,
D. ἡχόΐ, οῖ,		D. ἡχοῖς,
A. ἡχόν, ὅ,	G. D. ἡχοῖν.	A. ἡχοὺς,
V. ἡχοῖ.		V. ἡχοι.

4. Nouns in *ευς*, and *υς*, make in the Genitive *εως*, and have *four* contractions, viz. *ει* into *ει*, *εε* into *η*, *εες* and *εας* into *εις*: but those in *υς* alone contract the genitive and dative dual; thus,

ὁ βασιλεύς, the king.

Singular.	Dual.	Plural.
N. βασιλεύς,		N. βασιλέες, εῖς,
G. βασιλέως,	N. A. V. βασιλέες, η,	G. βασιλέων,
D. βασιλέΐ, ει,		D. βασιλεῦσι,
A. βασιλέα,	G. D. βασιλέοιν.	A. βασιλέας, εῖς,
V. βασιλεύ.		V. βασιλέες, εῖς.

ὁ πέλεκυς, *the axe.*

Singular.	Dual.	Plural.
N. πέλεκυς,	N. A. V. πέλεκές, ἦ,	N. πέλεκες, εῖς,
G. πέλεκεως,		G. πέλεκεων,
D. πέλεκε, εῖ,		D. πέλεκεσι,
A. πέλεκυν,	G. D. πέλεκεῦν.	A. πέλεκεας, εῖς,
V. πέλεκυ.		V. πέλεκεες, εῖς.

5. Neuters in *v* make the Nominative Accusative and Vocative Plural in *εα*, *η*, and also contract *ει* into *ει*, and *εε* into *η*; they have also the common genitive, in *εος*; thus,

τὸ ἄστυ, *the city.*

Singular.	Dual.	Plural.
N. ἄστυ,	N. A. V. ἄστεα, η,	N. ἄστεα, η,
G. ἄστεος,		G. ἄστεων,
D. ἄστε, εῖ,		D. ἄστεσι,
A. ἄστυν,	G. D. ἄστεοιν.	A. ἄστεα, η,
V. ἄστυ.		V. ἄστεα, η.

6. Nouns in *ης*, *ες*, and *ος*, are contracted in every case except in the Nominative and Vocative Singular, and Dative Plural; thus,

ἡ τριήρης, *the trireme.*

Singular.	Dual.	Plural.
N. τριήρης,	N. A. V. τριήρες, η,	N. τριήρεες, εῖς,
G. τριήρεος, ους,		G. τριηρέων, ὧν,
D. τριήρε, εῖ,		D. τριηρέσι,
A. τριήρεα, η,	G. D. τριηρέοιν, οῖν.	A. τριηρέας, εῖς,
V. τριήρες.		V. τριηρέες, εῖς.

Neuters in *ες* and *ος* make the Nominative Accusative and Vocative Plural in *εα*, *η*, and the Genitive Plural in *έων*, *ῶν*; thus,

τὸ τεῖχος, *the wall.*

Singular.	Dual.	Plural.
N. τεῖχος,	N. A. V. τείχεα, η,	N. τείχεα, η,
G. τείχεος, ους,		G. τειχέων, ὧν,
D. τείχε, εῖ,		D. τειχέσι,
A. τείχεα, η,	G. D. τειχέοιν, οῖν.	A. τείχεα, η,
V. τείχος.		V. τείχεα, η.

Proper names in *κλέης* have a double contraction, which, however, is confined in general to the Dative; as,

ο *Περικλέης*, *κλῆς*, *Pericles*.

Singular.

- N. δ *Περικλέης*, *κλῆς*,
 G. τοῦ *Περικλέος*, *κλοῦς*,
 D. τῷ *Περικλέτῃ*, *κλέτι*,
 A. τὸν *Περικλέα*, *κλέα*, (rarely *κλῆ*),
 V. *Περικλεῖς*, *κλεῖς*.

6. Neuters in *ας* pure and *ρας* are both syncopated and contracted in *every* case except the Nominative Accusative and Vocative Singular, and the Dative Plural: thus,

τὸ κρέας, *the flesh*.

Singular.

- N. τὸ κρέας,
 G. τοῦ κρέατος, by syncope *κρέαος*, by crasis *κρέως*,
 D. τῷ κρέατι, - - - κρέαΐ, - - - κρέᾳ,
 A. τὸ κρέας,
 V. κρέας.

Dual.

- N. A. V. τὼ κρέατε, - κρέασ, - - - κρέα,
 G. D. τοῖν κρέατοιν, - κρεάοιν, - - κρεῶν.

Plural.

- N. τὰ κρέατα, - - - κρέαα, - - - κρέα,
 G. τῶν κρεάτων, - - κρεάων, - - κρεῶν,
 D. τοῖς κρέασι,
 A. τὰ κρέατα, - - - κρέασ, - - - κρέα,
 V. κρέατα, - - κρέαα, - - κρέα.

τὸ κέρας, *the horn.*

Singular.

- N. τὸ κέρας,
 G. τοῦ κέρατος, by syncope *κέραος*, by crasis *κέρως*,
 D. τῷ κέρατι, - - - κέραΐ, - - - κέρᾳ,
 A. τὸ κέρας,
 V. κέρας.

Dual.

N. A. τώ κέρατε,	- - -	κέρας,	- - -	κέρα,
G. D. τοῖν κεράτοιν,	- - -	κεράτων,	- - -	κεράτων.

Plural.

N. τὰ κέρατα,	- - -	κέρατα,	- - -	κέρα,
G. τῶν κέρατων,	- - -	κεράτων,	- - -	κεράτων,
D. τοῖς κέρασι,				
A. τὰ κέρατα,	- - -	κέρατα,	- - -	κέρα,
V. κέρατα,	- - -	κέρατα,	- - -	κέρα.

7. Some nouns are contracted by the omission of a vowel.

1. In every case, as,

τὸ ἔαρ, ἥρ, *the spring.* | ὁ λᾶας, λᾶς, *the stone.*

Singular.

τὸ ἔαρ,	ἥρ,
G. τοῦ ἔαρος,	ἥρος,
D. τῷ ἔαρι,	ἥρι, &c.

Singular.

N. δ λᾶας,	λᾶς,
G. τοῦ λάαος,	λᾶος,
D. τῷ λάαι,	λᾶῃ, &c.

ἡ δαῖς, δᾶς, *the torch.* | ὁ κενεῶν, *the belly.*

Singular.

N. ἡ δαῖς,	δᾶς,
G. τῆς δαῖδος,	δᾶδος,
D. τῇ δαῖδι,	δᾶδῃ, &c.

Singular.

N. δ κενεῶν,	κενεῶν,
G. τοῦ κενεῶνος,	κενεῶνος,
D. τῷ κενεῶνι,	κενεῶνι, &c.

2. In part of the cases, as, ἀνήρ, θυγάτηρ, μῆτηρ, πατήρ: thus,

ὁ ἀνήρ, *the man.*

Singular.

Dual.

Plural.

N. ἀνήρ,			N. ἀνέρες,	ἄνδρες,
G. ἀνέρος,	ἀνδρός,	N. A. V. ἀνέρε,	G. ἀνέρων,	ἀνδρῶν,
D. ἀνέρι,	ἀνδρὶ,	G. D. ἀνέροιν,	D. ἀνδρόσι,	
A. ἀνέρα,	ἀνδρα,	G. D. ἀνέροιν,	A. ἀνέρας,	ἄνδρας,
V. ἀνερ.			V. ἀνέρες,	ἄνδρες.

ἡ θυγάτηρ, *the daughter.*

Singular.

Dual.

Plural.

N. θυγάτηρ,			N. θυγατέρες,	ρες,
G. θυγατέρος,	ρες,	N. A. V. θυγατέρε,	G. θυγατέρων,	
D. θυγατέρι,	ρῃ,	G. D. θυγατέροιν,	D. θυγατέρσι,	
A. θυγατέρα,	ρα,	G. D. θυγατέροιν,	A. θυγατέρας,	ρας,
V. θύγατερ.			V. θυγατέρες,	ρες.

ὁ πατήρ, the father.

Singular.	Dual.	Plural.
N. πατήρ,	N. A. V. πατέρες,	N. πατέρες,
G. πατέρος, ρός,		G. πατέρων, φῶν,
D. πατέρι, ρῖ,		D. πατέρας,
A. πατέρα,	G. D. πατέροιν.	A. πατέρας,
V. πάτερ.		V. πατέρες.

IRREGULAR DECLENSION.

ἡ ναῦς, the ship.

IONIC.	ATTIC.
Singular.	Singular.
N. ἡ νῆσ,	N. ἡ ναῦς,
G. τῆς νηδεῖς, (νεδεῖς),	G. τῆς νεώς,
D. τῇ νητ,	D. τῇ νητ,
A. τὴν νῆα, (νέα),	A. τὴν ναῦν,
V. νηῦ.	V. ναῦ.
Dual.	Dual.
N. A. V. wanting,	N. A. V. wanting,
G. D. ταῖν νεδεῖν.	G. D. ταῖν νεοῖν.
Plural.	Plural.
N. αἱ νῆες, (νέες),	N. αἱ νηδεῖς,
G. τῶν νηῶν, (νεῶν),	G. τῶν νεῶν,
D. ταῖς νηυστὶ,	D. ταῖς ναυστὶ,
A. τᾶς νῆας, (νέας),	A. τᾶς ναῦς,
V. νῆες.	V. νηδεῖς.

Remarks on some of the Contracted Forms of the Third Declension.

Nouns in εῑ and εῑ.

Obs. 1. The dative singular very frequently occurs in Ionic writers, with a single εῑ, as μήτι for μήτει, *Il. ψ.* 315. πόλι for πολεῑ, *Herod.* 1, 105. δυνάμι for δυνάμει, *Herod.* 2, 102. δψ for δψεῑ, *Herod.* 2, 141, &c. Besides these, the form εῑ is used by the Ionians, as πόσεῑ, πόλεῑ, &c. In Homer and others, the contracted form εῑ is one of very common occurrence.

Obs. 2. Instead of the accusative in ιν, the form α also occurs, as πόληα, *Hesiod. Scut.* 105.—The contracted form in the

plural is frequent in Homer. In the accusative he has the contraction in *ις*. This contraction in *ις* was regular in Attic in the words *οἰς* and *φθοῖς*, as *τὰς οῖς*; *τοὺς φθοῖς* for *φθᾶσθας*; so also *δρυῖς* for *δρυθας*, *Soph. CEd. T.* 966.

Nouns in *ενς*.

Obs. 1. The accusative singular in *η* of nouns in *ενς* is of rare occurrence. The nominative plural of the same class of nouns was contracted by the earlier Attic writers into *ης*, as *βασιλῆς*. The accusative plural, according to the observation of the old Grammarians, was in the genuine Attic dialect —*εις*, not —*εῖς*, and yet the form —*εῖς* frequently occurs. If a vowel preceded the termination, the Attics contracted *εις* into *αις*; as, *ἀγνιᾶς* for *ἀγνιέας*; *χοᾶς* for *χοέας*. The Ionians make uniformly *βασιλῆος*, *βασιλῆῃ*, *βασιλῆα*, *βασιλῆας*, &c.

Obs. 2. Words which have a vowel before the termination *ενς*, contract in the genitive *εως* into *ῶς*; as *Πειραιεύς*, *Πειραι-εώς*, contracted *Πειραιῶς*; *χοένς*, *χοέως*, contracted *χοῶς*.

Nouns in *ης*, *ες*, and *ος*.

Obs. 1. Like *τριήρης*, are declined also proper names which are not patronymics; as, *δἈημοσθένης*; yet these have sometimes the accusative according to the first declension, as *τὸν Σωκράτην*, *τὸν Ἀντισθένην*, *τὸν Ἀριστοφάνην*.

Obs. 2. The Dorians and Ionians, in the genitive, use the contraction *ενς* for *ους*; as, *Ἀριστοφάνευς*, *Ἐνμίδευς*, *χείλευς* from *χεῖλος*, *θρευς* from *θρος*, *θέρευς* from *θέρος*.

Obs. 3. The Æolians in the genitive and vocative omit *ς*, as *Σωκράτου*, *Σώκρατε*.

Neuters in *ας* pure and *ρας*.

Obs. 1. The declension of *κέρας* is given according to the usual form; it admits of a doubt, however, whether this mode of inflexion be the true one. The Attics said *κέρας*, *κέρατος*, as they did *φρέας*, *φρέατος*, and it certainly does not seem correct to form from it, by syncope, *κέρᾰος* with a short penult. The opinion of Dr. Maltby appears to be a more correct one, that *κέρας* forms only *κέρᾰτος* in the genitive; and that *κέρᾰος* comes from *κέρας* *κέρᾰος*, not from *κέρας* *κέρᾰτος*. Blomfield suggests, that, wherever *κέρᾰος* and *κέρᾰτων* occur in Homer, we should probably read, *κέρᾰος* and *κέρᾰτων*. These are, in fact, true Ionic forms; *κέρᾰος* occurs in *Herod. 6. 111.* whence we have *κέρα*, *id. 2. 38. 4. 191.* and *κέρᾰτων* is found, *id. 4. 183.*

The reason why *κερας* has the long penult in the genitive and dative singular, and nominative, genitive, and accusative dual and plural, is that these cases are in reality *contracted forms*. Thus *κερατος* from *κεράτος*, *κεράτι* from *κεράτη*, &c. Vid. *Thes. Græc. Poes. ed. Maltby. Observ.* p. lxxx. *Blomfield's Remarks on Matthiæ's Gr. Gr.* p. xxxix. *Brunck, ad Eurip. Bacch.* 909. and *Brasse's Greek Gradus*, s. v.

Obs. 2. According to the examples given, the Ionians declined also the substantives *γόνυ*, or *γοῦνν*, and *δόρυ*. Thus. N. *τὸ γόνυ* and *γοῦνν*, G. *τοῦ γούνατος* and *γουρδὸς*, D. *τῷ γούνατι*, Pl. N. *τὰ γούνατα* and *γοῦνα*, G. *τῶν γουνάτων* and *γούνων*, &c. So N. *τὸ δόρυ*, G. *τοῦ δούρῳς* and *δορός*; D. *τῷ δούρῳ* and *δορὶ*, Pl. N. *τὰ δοῦρα*, G. *τῶν δούρων*, D. *τοῖς δούρασι* and *δούρεσσι*, &c.

Remarks on *ἀνήρ*, *πατήρ*, &c.

Obs. 1. The principle on which δ is inserted in the oblique case of *ἀνήρ*, has already been explained.

Obs. 2. The particular most worthy the student's attention is this; that, *μήτηρ*, *πατήρ*, and *γαστήρ*, form the accusative singular without *contraction*; as *μητέρα*, *πατέρα*, *γαστέρα*. This is done in the case of *μήτηρ*, in order to prevent its being confounded with *μήτρα*, *ας*, *a womb*; it is done in like manner in *πατήρ*, to prevent its being confounded with *πάτηρ*, *ας*, *a paternal land*; and in *γαστήρ*, to prevent its being confounded with *γάστρα*, *ας*, *the bottom of a vessel*. It should be remembered, also, that *γαστήρ* makes in the dative plural, *γαστῆρες*, not *γαστράσι*.

Remarks on the noun *νᾶς*.

Obs. 1. The Doric form was *νᾶς*, the oblique cases of which occur in the Attic poets also, not only in the chorusses but elsewhere; as *νᾶς*, *Eurip. Hec.* 1253. *νατ*, *Iphig. T.* 891, (in the chorus). *νᾶες*, *Iphig. A.* 242. (in the chorus). The accusative *νᾶας* occurs in *Theocr. 7.* 152 : 22. 17.

Obs. 2. The Hellenistic writers use *νᾶα* in the accusative singular, and *νᾶας* in the accusative plural.

Obs. 3. In like manner with *νᾶας* is declined ἡ *γραῦς*, *the old woman*, (Ion. *γρῆνς*) G. *τῆς γραῖς*, D. *τῇ γραῖ*, A. *τὴν γραῦν*, V. *γραῦ*, (Ion. *γρῆν*), Pl. N. *αι γρᾶες* and *γρῆες*, (not *αι γραῦς*), G. *τῶν γραῶν*, D. *ταῖς γρανοῖ*, A. *τὰς γραῦς*. Yet of this in general only the nominative sing. accusative sing. and plural, and the genitive plural are used: in the rest of the cases *γραῖα* is more common.

So also, ἡ βοῦς, G. τῆς βοὸς, D. τῇ βοῃ, A. τὴν βοῦν, (not βόα). Pl. N. αἱ βόες (not βοῦς), G. τῶν βοῶν, D. ταῖς βοουσι, A. τὰς βοῦς, and βόας.

GENERAL REMARKS.

In the genitive and dative singular and plural, the poets annex the syllable φι, or (with ν ἵφελκυστικόν) φιν; this the Grammarians term φι *paragogicum*. When this is done, if the substantive end in η, the ο of the genitive is omitted; if the substantive end in ος or ον, the ο alone remains before φι, while in those in ος, gen. εος, ους, the form ες, or ευς (the Ionic contraction from εος) enters; as, ἐξ εὐνῆφι, for ἐξ εὐνῆς; φρήτρη, ης, D. φρήτρηφιν, for φρήτρη; ἀπὸ στρατόφιν, for ἀπὸ στρατὸν; θεόφιν, Dat. for θεῷ; ἐξ ἐρέθεοσφιν, for ἐξ ἐρέθους; ἀπὸ στήθεοσφι, for ἀπὸ στήθους; κλιστήρφι, Dat. for κλισταῖς; σὺν δχεσφι, for σὺν δχεσι; παρὰ ναῦφιν, for παρὰ ναῦσιν.

The termination θεν appears to be an appendage of a similar nature, but is found only in the genitive; ἐξ ἀλλθεν, for ἐξ ἀλλς. In the same manner θεν is annexed to the genitive of the pronouns, ἡγώ, σύ, οὗ; as ἴμεθεν (from ἴμεο), σέθεν (σέο), θέθεν (ἕο). Afterwards these forms of nouns were used as adverbs; as Ἀθήνηθεν, Θήβηθεν.

IRREGULAR NOUNS.

1. Some nouns have different genders in the singular and plural.

Obs. 1. Thus, διφρος, *the chariot-seat*, in the plural τὰ διφρα; δ θεσμός, *the decree*, plural τὰ θεσμά; ἡ κέλευθος, *the way*, plural τὰ κέλευθα; δ κύκλος, *the circle*, plural τὰ κύκλα; δ λύχνος, *the lamp*, plural τὰ λύχνα; δ σῖτος, *the corn*, plural τὰ σῖτα; δ σταθμός, *the station*, plural τὰ σταθμά; δ Τάρταρος, *Tartarus*, plural τὰ Τάρταρα.

Obs. 2. In the substantives above enumerated, the singular does not occur as neuter. But the following, which are considered as belonging to this class, are found neuter in the singular; as, τὰ νῶτα from τὸ νῶτον; τὰ ἐρετμά from τὸ ἐρετμόν; τὰ ζυγά from τὸ ζυγόν.

Obs. 3. The following nouns, neuter in the plural, and masculine in the singular, are of more rare occurrence; as τὰ δρυμά, *the forests*, from δρυμός; τὰ δάκτυλα, *the fingers*, from δάκτυλος; τὰ τράχηλα, *the necks*, from τράχηλος; τὰ φύτα, *the filth*, from φύπος.

2. Some have different declensions.

Obs. 1. Greek words, in which double forms are used together in one case, are said to be redundant (*abundantia*). Generally, however, these double forms are not both peculiar to one dialect, but each to a different one.

Obs. 2. Examples follow; as ὁ ταῦς, *the peacock*; Attic ταῖς, ταώ; and ταῖν, ταῖνος; λαγός, *a hare*, Ionic λαγωός, Attic λαγώς; so also ναῖς, *a temple*, Attic νεᾶς; λαῖς, *a people*, Attic λεῖς; in like manner δάκρυν and δάκρυνον both occur in Homer, from the first comes δάκρυντις (*Eurip. Iph.* A. 1175.) and from the latter δάκρυντι (*id. Troad.* 315.) Instead also of δένδρον, οὐ, another form occurs, δένδρος, εος, whence δένδρει, δένδρεα, δένδρέων, δένδρεσι.

Obs. 3. The Attics particularly declined nouns in ών, όνος, in ω, οῦς; as χειλών, οῦς, for χειλιδών, όνος; ἀηδών, οῦς, for ἀηδών, όνος. This also takes place in the Ionic dialect.

Obs. 4. A word which is almost universally redundant is χρώς, χρωτός. Another from χροῦς occurs, which is declined like βοῦς, (*vid. page 44.*) and hence we have in the genitive χρωτός and χρούς, dative χρωτὶ and χροτ̄, accusative χρῶτα and χρόδα. The dative has still a third form χρῶ, which is used mostly in prose. Adjectives compounded of χροῦς have also, among the Attics, usually the termination χρως, as λευκόχρως.

Obs. 5. Some words in the plural are derived from other forms different from those of the singular; as πρεσβευτής, which has οἱ πρεσβεῖς in the plural, from πρεσβυτος, or πρεσβεῖς. Frequently a new form of the nominative arises from an oblique case of the old form, as φύλαξ, φύλακος; and φύλακος, οὐ; μάρτυς, μάρτυρος; and μάρτυρος, οὐ; διάκτωρ, διάκτορος; and διάκτορος, οὐ. So from the accusative Δημητέρα, a new nominative Δημήτρα, ας, arose.

3. Some are termed anomalous.

Obs. Those are called anomalous or irregular nouns, whose oblique cases pre-suppose a nominative different from that in use, without having double forms in the rest of the cases; thus, γυνή, γυναικός, as from γύναιξ; γόνυ, γόνατος, as from γόνας; δόρυ, δόρατος, as from δόρας; ὑδωρ, ὑδατος, as from ὑδας. So also Ζεύς, Διός or Ζηνός, as from Δις or Ζῆν. There are commonly reckoned ten different forms for the nominative Ζεὺς, viz. Ζεὺς, Βδεύς, Δεύς, Δις, Δῆν, Δάν, Ζῆς, Ζῆν, Ζάς, Ζάν. These, however, differ only in dialect, and may be reduced to two, Δις and Ζῆν, and yet even these *nominatives* are obsolete.

4. Some double forms of cases pre-suppose only one form of the nominative, which, however, are declined according to two different declensions, or different kinds of one declension. These are called *Heteroclita*. In this manner are declined,

1. After the first and third declension, substantives in *ης*, yet only in the accusative and vocative ; thus, *Σωκράτης* of the third declension, makes *Σωκράτην* after the first, and *Σωκράτη* after the third. So also *'Αριστοφάνης* and *'Αριστοφάνη*, from *'Αριστοφάνης* ; and, in the vocative, *Στρεψίαδη* after the first, and *Στρεψίαδης* after the third, from *Στρεψίαδης*. The Ionians especially declined different nouns of the first declension after the third ; as *δεσπότεα*, and *δεσπότεας*, for *δεσπότην*, *δεσπότας*, from *δεσπότης* : so also *κυβερνήτεα* for *κυβερνήτην* ; *Πέρσεα* for *Πέρσην*.

2. Sometimes a noun is declined after different forms of the same declension ; as *Ἑγχελυς*, which was declined by the Attics in the singular, *Ἑγχελυος*, *Ἑγχελυι*, &c. and in the plural *Ἑγχελεις* *Ἑγχελέων*.

Obs. Other changes are not founded upon the circumstance of the form of the nominative being capable of a double inflexion. The number also of obsolete forms of nominatives would be too much increased, if, for every deviation, another form, grown into disuse, should be referred to. It seems more probable, that the proper termination of the case was sometimes changed into the termination of the same case in another declension, which might easily take place in a language not as yet perfectly established and fixed. This change is called *μεταπλασμὸς κλίσεως*, a transformation of the termination of the case. The following are the principal kinds of *Metaplasms*.

1. Proper names in —*κλος* are often declined like those in —*κλῆς*, and again those in —*κλῆς* like those in —*κλος*.

2. Some nouns of the first and second declension have, particularly in the dative and accusative singular, and in the genitive also, the termination of the third declension ; thus we find *ἄϊδος*, *ἄϊδι*, in Homer, for *ἄϊδον*, *ἄϊδη* ; so also *ἄλκι* for *ἄλκῃ* *ἄλαδι* for *ἄλαδῳ*, &c.

3. In the same manner the plural of different neuters in *ον*, particularly the dative, is formed after the third declension, as *ἀνδραπόδεσσι* for *ἀνδραπόδοις*, *πρόβασι* for *προβάτοις*, *προσώπατα* and *προσώπασι* for *πρόσωπα* and *πρόσωποις*.

4. The *Ætolians*, an *Æolic* tribe, formed the nouns of the

third declension, in the plural, after the second; as, *γερόντοις* for *γέρωντι*, from *γέρων*; *παθημάτοις* for *παθήμασι*, from *παθήμα*; as the Latins also said, *epigrammatis, dilemmatis*, for *epigrammatibus, dilemmatibus*.

5. Some nouns are indeclinable.

Obs. These are, 1. Names of letters, as *τὸ ἄλφα, τοῦ ἄλφα, τῷ ἄλφα, &c.* 2. The cardinal numbers from *πέντε* to *ἕκατὸν*. 3. Poetic nouns which have lost the last syllable by apocope, *τὸ δῶ* for *δῶμα*, *τὸ κάρα* for *κάρηνον*. 4. Foreign names which are not susceptible of Greek inflexions, as *ὁ Ἀβραὰμ, τοῦ Ἀβραὰμ, &c.*

6. Some are defective in the number of their cases.

Obs. These are, 1. Monoptots, as, *τὸ δφελος*, and *το ἥδος*, *advantage*, only used as nominatives; *μάλης* genitive of *μάλη* for *μασάλη, a shoulder*, which case is alone in use; *δώς, a house*, used only in the nominative; *ὦ τάν, friend*, used only in the vocative; *ὦ πόποι, O Gods*, used only in the same case. 2. Diptots, as, *δναρ, a vision*, *δναρ, a real appearance*, used only in the nominative and accusative. *λις, a lion*, used only in the nominative, and in the accusative *λιν* or *λινα*. 3. Triptots, as, *G. ἀλλήλων, D. ἀλλήλοις, αις, οις, A. ἀλλήλους, ας, α.* So also N. Dual *ἄμφω, G. and D. ἄμφοιν*.

7. Some have no singular, others no plural.

Obs. The following want the *singular*. 1. Such as in their nature, cannot well occur in more than one number; as, *τὸ ἔγκατα, the entrails*, *αἱ ἐτήσιαι, the Etesian winds*. 2. Names of Festivals, as *τὰ Διονύσια, the feast of Bacchus*. 3. Names of Cities, as *Ἀθῆναι, Athens*. The following want the *plural*, viz. *ἄλς, salt*, *γῆ, earth*, *πῦρ, fire*, and many others, known by the sense.

PATRONYMICS.

Patronymics are substantives which signify a son or a daughter. They are derived from the proper name of the father, and sometimes also, from that of the mother. The rules for their formation follow.

RULE 1. From nouns in *ος* of the second declension come the forms of patronymics in *ιδης* and *ιων*; as from *Κρόνος* come *Κρονίδης* and *Κρονίων*, the son of *Kronos*, i. e. *Jupiter*. So also, *Κοδρίδης*, *Τανταλίδης*, *Αλκαίδης*, from *Κόδρος*, *Τάνταλος*, *Αλκαῖος*. The form in *ιων* was peculiar to the Ionians.

RULE 2. From nouns in *ιος* comes the form *ιάδης*; as, *Ηλιος*, *Ηλιάδης*; *Αγριος*, *Αγριάδης*; *Ασκληπιος*, *Ασκληπιάδης*. So also, *Λαεριάδης* from *Λαέριος* for *Λαέριης*. A deviation from this rule is *Αλκείδης* from *Αλκαιος*, instead of which the form *Αλκένις* appears to have been also used. Pindar has *Αλκαίδης*. (Ol. 6. 115.)

RULE 3. From nouns in *ης* and *ας*, of the first declension, comes the form in *άδης*; as, *Ιπποτης*, *Ιπποιάδης*; *Αλεύας*, *Αλευάδης*. From nouns in *ας* the Aeolians formed patronymics in *άδιος*; as *Υδρέαδιος*, from *Υδρέας*.

RULE 4. In nouns of the third declension, the genitive serves as the basis of the derivation. If the penultima of the genitive be short, the patronymic from *ος* is formed in *ιδης*; as, *Αγαμέμνων*, *Αγαμέμνονος*, *Αγαμεμνονίδης*; *Αητώς*, *Αητοίδης*: if it be long, then in *ιάδης*, as *Αμφιτρών*, *Αμφιτρώνος*, *Αμφιτρώνιδης*; *Τελαμών*, *Τελαμώνος*, *Τελαμωνίδης*.

Obs. 1. Hence nouns in *ενς*, which in the Ionic have the genitive in *ηος*, give rise to the patronymic form *ηιάδης*, as *Πηλεύς*, *Πηλήος*, *Πηληϊάδης*; *Περσεύς*, *Περσῆος*, *Περσηϊάδης*. But since these have also the termination *έως* in the genitive, which continued the prevailing one in the Attic and in the common dialect, hence arose from *Περσεύς* *Περσέως*, *Περσεϊδης*. So also *Αιρείδης*, from *Αιρεύενς*.

Obs. 2. The origin of the different forms in *ιδης* and *ιάδης*, was probably owing to the cultivation of the Greek language by means of the Hexameter verse, since neither *Αγαμεμνονίδης*, nor *Τελαμωνίδης* could enter into that measure.

Obs. 3. The forms in *ιδης*, *ιονίδης*, and *ιωνίδης*, are often interchanged. The reason is, that of the proper names in *ος* another form in *ιων* was used, which is properly the patronymic of the first.

Obs. 4. Instead of the form in *ιάδης*, the form in *ιδης* also is used, particularly in Attic, as *Αιανιδαι*, *Αικαμαινιδαι*, *Λευνιδαι*.

Obs. 5. A Doric form of patronymics was in *ώνδας*, as *Ἐπαμινώνδας*.

RULE 6. Patronymics of the female sex have the following terminations. 1. *ιάς* and *ις*; as *Αητώιάς*, and *Αητωΐς*, from *Αητώς*: so also *Βρισητης* from *Βρισεύς*, *ηος*; *Νηρητης* from *Νηρεύς*, *ηος*; *Αιλαριτης* from *Αιλας*, *αντος*. 2. In *ινη* and *ιωνη*; the

latter when the primitive has *ι* or *υ* before the termination *ος* or *ων*; as Ἀκρισιος, Ἀκρισιώνη; Ἡλεκτρόνων, Ἡλεκτρούνη; the former when the primitive has a consonant before the termination *ος* or *ενς*, as Ἀδρηστος, Ἀδρηστίνη; Ωκεανός, Ωκεανίνη; Νηρένς, Νηρίνη.

Obs. Some nouns have the form only of patronymics without the signification, as Μικιτάδης, Ἀφιστείδης, Εὐφειδῆς, Σιμωνίδης. Patronymics are also often interchanged with their primitives: thus, sometimes, Ἀλεξανδρίδης for Ἀλέξανδρος; Σιμωνίδης for Σιμων; Ἀμφιτρόνων for Ἀμφιτρυωνίδης.

ADJECTIVES.

Adjectives are declined like substantives.

Declensions of Adjectives are *three*:

- The first of *three* terminations,
- The second of *two*;
- The third of *one*.

1. Adjectives of three terminations end in

M.	F.	N.
ος,	α,	ον.
ος,	η,	ον.
ας,	ασσα,	αν.
ας,	αιρα,	αν.
εις,	εισα,	εν.
εις,	εσσα,	εν.
ηγ,	εινα,	εν.
ους,	ουσα,	ον.
ους,	ουσσα,	ουν.
υς,	εια,	υ.
υς,	υσα,	υν.
ων,	ουσα,	ον.
ων,	ουσα,	ουν.
ων,	ωσα,	ων.
ως,	ωσσα,	ως.
ως,	νια,	ος.

Adjectives in *ος* pure and *ρος* make the feminine in *α*; other adjectives in *ος* make it in *η*; thus,

μακρὸς, long.

Singular.	Dual.	Plural.
N. μακρός, ἀ, δν,	N. A. V. μακρῶ, ἀ, ω,	N. μακροί, αι, ἀ,
G. μακροῦ, αῖς, οῦ,		G. μακρῶν, ᾧν, ών,
D. μακρῷ, φ, ϕ,	G. D. μακροῖν, αῖν, οῖν.	D. μακροῖς, αῖς, οῖς,
A. μακρὸν, ἀν, δν,		A. μακροὺς, αῖς, ἀ,
V. μακρὲ, ἀ, δν.		V. μακροί, αι, ἀ.

καλός, beautiful.

Singular.	Dual.	Plural.
N. καλός, ἡ, δν,	N. A. V. καλῶ, ἀ, ω,	N. καλοί, αι, ἀ,
G. καλοῦ, ἥς, οῦ,		G. καλῶν, ᾧν, ών,
D. καλῷ, ἥ, ϕ,	G. D. καλοῖν, αῖν, οῖν.	D. καλοῖς, αῖς, οῖς,
A. καλὸν, ἡν, δν,		A. καλοὺς, αῖς, ἀ,
V. καλὲ, ἡ, δν.		V. καλοί, αι, ἀ.

Four adjectives, ἄλλος, τηλίκουντος, τοίουντος, τόσουντος: and four pronouns, δς relative, αὐτὸς and its compounds, οὗτος and ἔκεινος, make the neuter in ο.

*ας.**πᾶς, all.**μέλας, black.*

Singular.	Singular.
N. πᾶς, πᾶσα, πᾶν,	N. μέλας, αινα, αν,
G. παντὸς, πάσης, παντὸς,	G. μέλανος, αινης, αγος,
D. παντὶ, πάσῃ, παντὶ,	D. μέλανι, αινη, ανι,
A. πάντα, πᾶσαι, πᾶν,	A. μέλανα, αιναν, αν,
V. πᾶς, πᾶσα, πᾶν.	V. μέλαν, αινα, αν.

Dual.

N. A. V. πάντε, πᾶσαι, πάντε,	N. A. V. μέλανε, αινα, ανε,
G. D. πάντοιν, πᾶσαιν, πάντοιν.	G. D. μελάνοιν, αιναιν, ἀνοιν.

Plural.

Plural.	Plural.
N. πάντες, πᾶσαι, πάντα,	N. μέλανες, αιναι, ανα,
G. πάντων, πᾶσῶν, πάντων,	G. μελάνων, αινῶν, ἀνων,
D. πᾶσι, πᾶσαις, πᾶσι,	D. μέλασι, αιναις, ασι,
A. πάντας, πᾶσας, πάντα,	A. μέλανας, αινας, ανα,
V. πάντες, πᾶσαι, πάντα.	V. μέλανες, αιναι, ανα.

εις.

τυφθείς, having been struck.

χαριεῖς, comely.

Singular.

- N. τυφθείς, εἰσα, ἐν,
G. τυφθέντος, εἰσης, ἐντος,
D. τυφθέντι, εἰση, ἐντι,
A. τυφθέντα, εἰσαν, ἐν,
V. τυφθείς, εἰσα, ἐν.

Singular.

- N. χαρίεις, εσσα, εν,
G. χαρίεντος, εσσης, εντος,
D. χαρίεντι, εσση, εντι,
A. χαρίεντα, εσσαν, εν,
V. χαρίει, οτ { εσσα, εν.
χαρίεν, εσσα, εν.

Dual.

- N. A. V. τυφθέντες, εἰσα, ἐντέ,
G. D. τυφθέντοιν, εἰσαιν, ἐντοιν.

Dual.

- N. A. V. χαρίεντες, ἐσσα, εντε,
G. D. χαριέντοιν, ἐσσαιν, ἐντοιν.

Plural.

- N. τυφθέντες, εἰσαι, ἐντα,
G. τυφθέντων, εἰσῶν, ἐντων,
D. τυφθέντοι, εἰσαις, εἰσι,
A. τυφθέντας, εἰσας, ἐντα,
V. τυφθέντες, εἰσαι, ἐντα.

Plural.

- N. χαρίεντες, εσσας, εντα,
G. χαριέντων, εσσῶν, ἐντων,
D. χαριέντοι, εσσαις, εισι,
A. χαριέντας, εσσας, εντα,
V. χαριέντες, εσσας, εντα.

ην.

τέρην, tender.

Singular.

- N. τέρην, εινα, εν,
G. τέρενος, εινης, ενος,
D. τέρενι, εινη, ενι,
A. τέρενα, ειναν, εν,
V. τέρεν, εινα, εν.

Dual.

- N. A. V. τέρενες, εινα, ενε,
G. D. τέρενοιν, ειναιν, ενοιν.

Plural.

- N. τέρενες, ειναι, ενα,
G. τέρενων, εινῶν, ἐνων,
D. τέρενοι, ειναις, εσι,
A. τέρενας, εινας, ενα,
V. τέρενες, ειναι, ενα.

ους.

δοὺς, *having given.*

Singular.

- N. δοὺς, δοῦσα, δὸν,
 G. δόντος, δούσης, δόντος,
 D. δόντι, δούσῃ, δόντι,
 A. δόντα, δούσαν, δὸν,
 V. δοὺς, δοῦσα, δὸν.

Dual.

- N. A. V.
 δόντε, δούσα, δόντε,
 G. D.
 δόντοιν, δούσαιν, δόντοιν.

Plural.

- N. δόντες, δοῦσαι, δόντα,
 G. δόντων, δουσῶν, δόντων,
 D. δοῦσι, δούσαις, δοῦσι,
 A. δόντας, δούσας, δόντα,
 V. δόντες, δοῦσαι, δόντα.

πλακοῦς, *flat.*

Singular.

- N. πλακοῦς, οῦσσα, οὐρ,
 G. πλακοῦντος, ούσσης, οῦντος,
 D. πλακοῦντι, ούσσῃ, οῦντι,
 A. πλακοῦντα, ούσσαν, οῦν,
 V. πλακοῦν, or } ούσσα, οῦν.
 πλακοῦ,

Dual.

- N. A. V.
 πλακοῦντε, ούσσα, οῦντε,
 G. D.
 πλακοῦντοιν, ούσσαιν, ούντοιν.

Plural.

- N. πλακοῦντες, ούσσαι, οῦντα,
 G. πλακοῦντων, ουσσῶν, ούντων,
 D. πλακοῦντι, ούσσαις, οῦσι,
 A. πλακοῦντας, ούσσας, οῦντα,
 V. πλακοῦντες, ούσσαι, οῦντα.

υς.

δξὺς, *sharp.*

Singular.

- N. δξὺς, εῖα, ὑ,
 G. δξέος, εἰας, ἔος,
 D. δξέτ, εῖ, εἰφ, ἔι, εῖ,
 A. δξὺ, εῖαν, ὑ,
 V. δξύ, εῖα, ὑ.

Dual.

- N. A. V. δξές, εῖα, ἔς,
 G. D. δξέοιν, εἰαῖν, ἔοιν.

Plural.

- N. δξέες, εῖς, εῖας, ἔα,
 G. δξέων, εἰῶν, ἔων,
 D. δξέσι, εἰαῖς, ἔσι,
 A. δξέας, εῖς, εἰας, ἔα,
 V. δξέες, εῖς, εῖας, ἔα.

ζευγνὺς, *joining.*

Singular.

- N. ζευγνὺς, ὕσα, ὑν,
 G. ζευγνύντος, ὕσης, ὕντος,
 D. ζευγνύντι, ὕσῃ, ὕντι,
 A. ζευγνύντα, ὕσαν, ὑν,
 V. ζευγνὺς, ὕσα, ὑν.

Dual.

- N. A. V. ζευγνύντε, ὕσα, ὕντε,
 G. D. ζευγνύντοιν, ὕσαιν, ὕντοιν.

Plural.

- N. ζευγνύντες, ὕσαι, ὕντα,
 G. ζευγνύντων, υσῶν, ὕντων,
 D. ζευγνύντι, ὕσαις, ὕσι,
 A. ζευγνύντας, ὕσας, ὕντα,
 V. ζευγνύντες, ὕσαι, ὕντα.

έκών, willing.

Singular.

- N. έκών, οὐσα, δν,
G. έκόντος, ούσης, δντος,
D. έκόντι, ούσῃ, δντι,
A. έκόντα, ούσαν, δν,
V. έκών, ούσα, δν.

Dual.

- N. A. V. έκόντε, ούσα, δντε,
G. D. έκόντοι, ούσαιν, δντοι.

Plural.

- N. έκόντες, ούσαι, δντα,
G. έκόντων, ουσῶν, δντων,
D. έκοντι, ούσαις, ούσι,
A. έκόντας, ούσας, δντα,
V. έκόντες, ούσαι, δντα.

τυπῶν, about striking.

Singular.

- N. τυπῶν, ούσα, ού,
G. τυποῦντος, ούσης, ούντος,
D. τυποῦντι, ούσῃ, ούντι,
A. τυποῦντα, ούσαν, ού,
V. τυπῶν, ούσα, ού.

Dual.

- N. A. V. τυποῦντε, ούσα, ούντε,
G. D. τυποῦντοι, ούσαιν, ούντοι

Plural.

- N. τυποῦντες, ούσαι, ούντα,
G. τυποῦντων, ουσῶν, ούντων,
D. τυποῦσι, ούσαις, ούσι,
A. τυποῦντας, ούσας, ούντα,
V. τυποῦντες, ούσαι, ούντα.

τιμῶν, honouring.

Singular.

- N. τιμῶν, ώσα, ών,
G. τιμῶντος, ώσης, ώντος,
D. τιμῶντι, ώσῃ, ώντι,
A. τιμῶντα, ώσαν, ών,
V. τιμῶν, ώσα, ών.

Dual.

- N. A. V. τιμῶντε, ώσα, ώντε,
G. D. τιμῶντοι, ώσαιν, ώντοι.

Plural.

- N. τιμῶντες, ώσαι, ώντα,
G. τιμῶντων, ώσῶν, ώντων,
D. τιμῶσι, ώσαις, ώσι,
A. τιμῶντας, ώσας, ώντα,
V. τιμῶντες, ώσαι, ώντα.

τετυφώς, having struck. ἔστως, having stood.

Singular.

- N. τετυφώς, νία, δς,
G. τετυφότος, νίας, δτος,
D. τετυφότι, νίᾳ, δτι,
A. τετυφότα, νίαν, δς,
V. τετυφώς, νία, δς.

Singular.

- N. ἔστως, ώσα, ώς,
G. ἔστωτος, ώσης, ώντος,
D. ἔστωτι, ώσῃ, ώντι,
A. ἔστωτα, ώσαν, ώς,
V. ἔστως, ώσα, ώς.

Dual.	Dual.
N. A. V. τετυφότε, νια, διε,	N. A. V. ἐστῶτε, ώσαι, ὑτε,
G. D. τετυφότοιν, νιαιν, διοιν.	G. D. ἐστῶτοιν, ώσαιν, ύτοιν.

Plural.

N. τετυφότες, νια, δια,	N. ἐστῶτες, ώσαι, ὑτα,
G. τετυφότων, νιῶν, διών,	G. ἐστῶτων, ώσῶν, ύτων,
D. τετυφόσι, νιαις, οσι,	D. ἐστῶσι, ώσαις, ύσι,
A. τετυφότας, νιας, δια,	A. ἐστῶτας, ώσας, ύτα,
V. τετυφότες, νιαι, δια.	V. ἐστῶτες, ώσαι, ύτα.

Plural.

2. Adjectives of two terminations end in,

M. F.	N.
ος,	ον,
ας,	αν,
ην,	εν,
ης,	ες,
ις,	ι,
ους,	ουν,
υς,	υ,
ων,	ον,
ωρ,	ορ,
ως,	ων.

ἐνδοξος, glorious.

Singular.	Dual.	Plural.
N.		N.
N. ἐνδοξος, ον,		N. ἐνδοξοι, α,
G. ἐνδόξου,	N. A. V. ἐνδόξω,	G. ἐνδόξων,
D. ἐνδόξῳ,		D. ἐνδόξοις,
A. ἐνδόξον,	G. D. ἐνδόξοιν.	A. ἐνδόξοις, α,
V. ἐνδοξος, ον.		V. ἐνδοξοι, α.

ἀείνας, perpetual.

Singular.	Dual.	Plural.
N.		N.
N. ἀείνας, αν,		N. ἀείναντες, αντα,
G. ἀείναντος,	N. A. V. ἀείναντε,	G. ἀείναντων,
D. ἀείναντι,		D. ἀείνασι,
A. ἀείναντα,	G. D. ἀείναντοιν.	A. ἀείναντας, αντα,
V. ἀείναρ.		V. ἀείναντες, αντα.

ἀρρήν, male.

Singular.	Dual.	Plural.
N.	N.	N.
N. ἀρρήν, εν,	N. A. V. ἀρρήνες,	N. ἀρρήνες, ενα,
G. ἀρρήνος,		G. ἀρρήνων,
D. ἀρρήνι,		D. ἀρρήνι,
A. ἀρρήνα, εν,		A. ἀρρήνας, ενα,
V. ἀρρήν.		V. ἀρρήνες, ενα.

ἀληθῆς, true.

Singular.	Dual.	Plural.
N.	N.	N.
N. ἀληθῆς, ες,	N. A. V. ἀληθέσ, ἥ,	N. ἀληθέσ, εῖς, ἑα, ἦ,
G. ἀληθέος, ους,		G. ἀληθέων, ων,
D. ἀληθέῃ, εῖ,		D. ἀληθέσι,
A. ἀληθέᾳ, ἦ, ἑς,	G. D. ἀληθέοιν, οῖν.	A. ἀληθέας, εῖς, ἑα, ἦ,
V. ἀληθές.		V. ἀληθέσ, εῖς, ἑα, ἦ.

εὔχαρις, acceptable.

Singular.	Dual.	Plural.
N.	N.	N.
N. εὐχαρις, ε,	N. A. V. εὐχαριτε,	N. εὐχάριτες, ετα.
G. εὐχάριτος,		G. εὐχαριτων,
D. εὐχάριτῃ,		D. εὐχάριτσι,
A. εὐχάριτα, εν, ε,	G. D. εὐχαρίτοιν.	A. εὐχάριτας, ετα,
V. εὐχαρι.		V. εὐχάριτες, ετα.

δίπους, two footed.

Singular.	Dual.	Plural.
N.	N.	N.
N. δίπους, ουν,	N. A. V. δίποδε,	N. δίποδες, οδα,
G. δίποδος,		G. διπόδων,
D. δίποδῃ,		D. δίποδσι,
A. δίποδα, ουν, ουν,	G. D. διπόδοιν.	A. δίποδας, οδα,
V. δίπους, ου, ουν.		V. δίποδες, οδα.

ἀδακρυς, tearless.

Singular.	Dual.	Plural.
N.	N.	N.
N. ἀδακρυς, ν,	N. A. V. ἀδάκρυς,	N. ἀδάκρυς, νς, να,
G. ἀδάκρυος,		G. ἀδακρύων,
D. ἀδάκρυῃ,		D. ἀδάκρυσι,
A. ἀδακρυν, ν,	G. D. ἀδακρύοιν.	A. ἀδάκρυας, νς, να,
V. ἀδακρυ.		V. ἀδάκρυες, νς, να.

σώφρων, discreet.

Singular.	Dual.	Plural.
N.	N.	N.
N. σώφρων, ον,	N. A. V. σώφρονες,	N. σώφρονες, ονα,
G. σώφρονος,		G. σωφρόνων,
D. σώφρονι,		D. σώφρονι,
A. σώφρονα, ον,	G. D. σωφρόνοιν.	A. σώφρονας, ονα,
V. σώφρον.		V. σώφρονες, ονα.

μεγαλήτωρ, magnanimous.

Singular.	Dual.	Plural.
N.	N.	N.
N. μεγαλήτωρ, ορ,	N. A. V. μεγαλήτορες,	N. μεγαλήτορες, ορα,
G. μεγαλήτορος,		G. μεγαλητόρων,
D. μεγαλήτορι,		D. μεγαλήτορι,
A. μεγαλήτορα, ορ,	G. D. μεγαλητόροιν.	A. μεγαλήτορας, ορα,
V. μεγάλητορ.		V. μεγαλήτορες, ορα.

εὐγεως, fertile.

Singular.	Dual.	Plural.
N.	N.	N.
N. εὐγεως, ων,	N. A. V. εὐγεω,	N. εὐγεω, ω,
G. εὐγεω,		G. εὐγεων,
D. εὐγεωρ,		D. εὐγεωρς,
A. εὐγεων,	G. D. εὐγεων.	A. εὐγεως, ω,
V. εὐγεων, ων.		V. εὐγεω, ω.

DECLENSION OF COMPARATIVES.

Comparatives are declined in the same manner with *σώφρων*, except that in the Accusative singular, and the Nominative Accusative and Vocative plural, they syncopate and contract: thus,

μείζων, greater.

Singular.	Dual.
N.	N.
N. μείζων,	μείζον,
G. μείζονος,	
D. μείζονι,	
A. μείζονα, μείζοα, μείζω, μείζον,	N. A. V. μείζονες,
V. μείζον.	G. D. μείζονοιν.

Plural.

N.

N. μειζονες, μειζοες, μειζους, μειζονα, μειζοα, μειζω,

G. μειζονων,

D. μειζοσι,

A. μειζονας, μειζοας, μειζους, μειζονα, μειζοα, μειζω,

V. μειζονες, μειζοες, μειζους, μειζονα, μειζοα, μειζω.

Adjectives of one termination are the Cardinal numbers from πέντε to ἑκατὸν, both inclusive. Others are Masculine and Feminine only; such are, 1. Adjectives compounded with substantives which remain unchanged, as μακρόχειρ, αὐτόχειρ, εὔριν, μακραιῶν, μακραιύχην, from χείρ, ὅρη, ἀιῶν, and αὐχῆν; except those compounded with ποῦς and πόλις. 2. Those derived from πατήρ and μήτηρ; as ἀπάτωρ, ἀμήτωρ, ὁμομήτωρ. 3. Adjectives in ης, ητος, and ως, ωτος; as ἀδμής, ἡμιθηής, ἀγνής, ἀγνώς. 4. Adjectives ending in ξ, or ψ; as ἥλιξ, μώνυξ, αἰγίλιψ, αἴθιοψ. 5. Adjectives in ας, αδος, and ις, ιδος; as ὁ, ἡ, φυγάς; ὁ, ἡ, ἄνακτις. The greater number, however, are found only with substantives of the feminine gender.

IRREGULAR ADJECTIVES.

Μέγας and *πολὺς* have only the Nominative Accusative and Vocative Masculine and Neuter of the Singular, and borrow the other cases from *μεγάλος*, *η*, *ον*, and *πολλός*, *η*, *όν*: thus,

Μέγας, great.

Singular.

N. *ΜΕΓΑΣ*, *μεγάλη*, *ΜΕΓΑ*,

G. *μεγάλου*, *ης*, *ον*,

D. *μεγάλφ*, *η*, *ῳ*,

A. *ΜΕΓΑΝ*, *μεγάλην*, *ΜΕΓΑ*,

V. *ΜΕΓΑ*, *μεγάλη*, *ΜΕΓΑ*.

Dual.

N. A. V. *μεγάλω*, *α*, *ω*,

G. D. *μεγάλοιν*, *αιν*, *οιν*.

Plural.

- N. μεγάλοι, αι, α,
 G. μεγάλων, ων, ων,
 D. μεγάλοις, αις, οις,
 A. μεγάλους, ας, α,
 A. μεγάλοι, αι, α.

πολυς, much.

Singular.

- | | |
|-------------------------|--------------------------|
| N. ΠΟΛΥΣ, ποληή, ΠΟΛΥ, | Dual. |
| G. πολλον, ης, ον, | - |
| D. πολλῷ, η, ω, | |
| A. ΠΟΛΥΝ, πολλὴν, ΠΟΛΥ, | N. A. V. πολλῶ, ἀ, ω, |
| V. ΠΟΛΥ, πολλή, ΠΟΛΥ. | G. D. πολλοῖς, αἰς, οἰς. |

Plural.

- N. πολλοί, αι, ἀ,
 G. πολλῶν, ων, ων,
 D. πολλοῖς, αις, οις,
 A. πολλοὺς, ἀς, ἀ,
 V. πολλοὶ, αι, ἀ.

Remarks on Adjectives of Three Terminations.

1. Termination in ος.

Obs. 1. Adjectives in ος pure, and φος, have the feminine in η in the Ionic dialect ; thus, φίλος, α, ον, in Attic, becomes φίλος, η, ον, in Ionic ; and μακρός, α, ον, in Attic, is μακρός, η, ον, in Ionic.

Obs. 2. Some Adjectives in εος, expressing a substance or material, are contracted into ους ; thus,

- | | |
|---------------------------------------|--------|
| N. χρύσεος, χρυσέα, χρυσεόν, χρυσεόν, | Contr. |
| χρυσοῦς, χρυσῆ, χρυσοῦν, χρυσοῦν, | |
| G. χρυσέου, χρυσέας, χρυσέου, | Contr. |
| χρυσοῦ, χρυσῆς, χρυσοῦ, &c. | |

When another vowel or the letter φ precedes the termination ος, the feminine is contracted not into η, but into α, as,

- ἔρεος, woollen, contr. ἔρεοῦς, ἔρεᾶ, ἔρεοῦν.
 ἀργύρεος, silver, contr. ἀργυροῦς, ἀργυρᾶ, ἀργυροῦν.

The neuter plural, however, always has α; as τὰ χρύσα, contracted χρυσᾶ ; τὰ ἀργύρα, contracted ἀργυρᾶ.

Obs. 3. Adjectives in ούς make η in the feminine, as ὅγδοος, ὅγδοη, ὅγδοον, the eighth ; θόος, θοή, θόον, swift. But if φ pre-

cede, they have α ; as $\delta\theta\rho\delta\sigma$, $\delta\theta\rho\delta\alpha$, $\delta\theta\rho\delta\sigma\sigma$, frequent; $\delta\theta\rho\delta\eta\varsigma$, noiseless, is a different form, viz. δ , η , $\delta\theta\rho\delta\eta\varsigma$, $\tau\delta\delta\theta\rho\delta\eta\varsigma$.

Obs. 4. Some adjectives in $\delta\sigma$ are contracted into $\sigma\varsigma$: as $\delta\pi\lambda\delta\sigma$, $\delta\pi\lambda\delta\sigma\varsigma$, &c. These uniformly contract $\sigma\eta$ into $\tilde{\eta}$, and $\sigma\alpha$ into $\tilde{\alpha}$: thus,

	M.	F.	N.
Sing. N.	$\delta\pi\lambda\delta\sigma$,	{ $\delta\pi\lambda\delta\eta$,	{ $\delta\pi\lambda\delta\sigma\sigma$,
	Contr.	$\delta\pi\lambda\delta\eta\varsigma$,	{ $\delta\pi\lambda\tilde{\eta}$,
Pl.	N. $\delta\pi\lambda\delta\sigma\sigma$,	{ $\delta\pi\lambda\delta\sigma\sigma$,	{ $\delta\pi\lambda\delta\sigma\sigma$,
	Contr.	$\delta\pi\lambda\delta\sigma\sigma$,	{ $\delta\pi\lambda\tilde{\sigma}\tilde{\sigma}$.

The compounds of $\pi\lambda\delta\eta\varsigma$, navigation, form a class of adjectives totally distinct, and must not be confounded with the numerical adjectives in $\pi\lambda\delta\eta\varsigma$. Thus, δ , η , $\delta\pi\lambda\delta\eta\varsigma$, unnavigable; δ , η , $\epsilon\pi\lambda\delta\eta\varsigma$, easy to sail into, &c. These are adjectives of two terminations, and form the neuter singular in $\sigma\eta\varsigma$, and the neuter plural in $\sigma\alpha$.

2. Terminations in $\varepsilon\varsigma$ and $\sigma\varsigma$.

Obs. 1. Most of the adjectives of this termination have, in the penultima, the vowels, η , σ , ω ; as $\tau\mu\eta\epsilon\varsigma$, $\alpha\mu\alpha\tau\delta\epsilon\varsigma$, $\kappa\eta\tau\omega\sigma\varsigma$; even $\chi\alpha\tau\delta\epsilon\varsigma$ must have arisen from $\chi\alpha\tau\delta\tau\delta\epsilon\varsigma$.

Obs. 2. The terminations $\eta\epsilon\varsigma$ and $\delta\epsilon\varsigma$, are often contracted; viz. $\eta\epsilon\varsigma$, $\eta\sigma\sigma\sigma$, $\eta\sigma\sigma$, into $\tilde{\eta}\varsigma$, $\eta\sigma\sigma\sigma$, $\eta\sigma\sigma$, and $\delta\epsilon\varsigma$, $\delta\sigma\sigma\sigma$, $\delta\sigma\sigma$, into $\tilde{\delta}\varsigma$, $\sigma\tilde{\sigma}\sigma\sigma$, $\sigma\tilde{\sigma}\sigma$; thus,

N. $\tau\mu\eta\epsilon$, $\tau\mu\eta\sigma\sigma\sigma$, $\tau\mu\tilde{\eta}\varsigma$; G. $\tau\mu\eta\eta\tau\sigma$, $\tau\mu\eta\sigma\sigma\sigma\varsigma$, &c. from $\tau\mu\eta\epsilon\varsigma$, $\eta\sigma\sigma\sigma$, $\eta\sigma\sigma$.

N. $\mu\epsilon\lambda\tau\delta\eta\varsigma$, $\mu\epsilon\lambda\tau\delta\eta\sigma\sigma\sigma$, $\mu\epsilon\lambda\tau\delta\eta\sigma\sigma$; G. $\mu\epsilon\lambda\tau\delta\eta\eta\tau\sigma$, $\mu\epsilon\lambda\tau\delta\eta\sigma\sigma\sigma\varsigma$, &c. from $\mu\epsilon\lambda\tau\delta\eta\varsigma$, $\delta\sigma\sigma\sigma$, $\delta\sigma\sigma$.

Obs. 3. $\pi\lambda\alpha\kappa\eta\varsigma$ is a contracted form from $\pi\lambda\alpha\kappa\delta\epsilon\varsigma$. When it signifies a flat cake, it has $\ddot{\alpha}\tau\tau\sigma\varsigma$ understood. *vid.* Bos. Ellips. Gr.

3. Terminations in $\nu\varsigma$, $\varepsilon\iota\alpha$, ν .

Obs. 1. The termination of the feminine $\varepsilon\iota\alpha$ is, in Ionic, $\varepsilon\alpha$; as $\delta\xi\alpha$, $\eta\delta\alpha$, for $\delta\xi\varepsilon\iota\alpha$, $\eta\delta\varepsilon\iota\alpha$:—some adjectives of this termination, have in the accusative, $\sigma\alpha$ for $\nu\eta$; as $\sigma\nu\theta\epsilon\alpha$, for $\sigma\nu\theta\eta\eta$; $\sigma\nu\eta\eta\alpha$, for $\sigma\nu\eta\eta\eta$.

Obs. 2. In the accusative plural, the uncontracted form is as much used in Attic as the contracted; as $\tau\eta\varsigma\eta\mu\iota\sigma\sigma\alpha\varsigma$, Xen. *Cyrop.* 2.

Later Greek writers contract the genitive also, as $\dot{\varepsilon}\xi\eta\mu\sigma\sigma\eta\varsigma$, Dio Chrysost. 7. p. 99. The neuter plural is very rarely contracted. We have, however, in *Theophrastus*, *Charact.* 2. $\eta\mu\sigma\eta\varsigma$.

Obs. 3. These adjectives in $\nu\varsigma$ are also sometimes used as

common; as θῆλυς ἔέρση, *Od.* ६, 467. ἡδὺς αὐτική, *Od.* μ', 369 τὰς ἡμισέας (for ἡμισείας) τῶν νεῶν, *Thucyd.* 8. 8. ἡμισεος ἡμέρας, *id.* 4. 104.

Obs. 4. In πρέσβεις, instead of the obsolete πρέσβεια, the feminine in use is πρέσβειρα and πρέσβα. The former occurs, *Hom. H. in Ven.* 32. *Eurip. Iphig.* T. 963. *Aristoph. Acharn.* 883. The latter, *Il.* ६, 721, and elsewhere.

4. Termination in *ων*.

Obs. ὁν, ὄσα, ὄν; and ὄν, οῦσα, οῦν; are both contracted forms: thus, τιμᾶων contracted τιμῶν, τιμαδύσα contr. τιμῶσα, τιμάων contr. τιμῶν: this is the form of the present participle of contracted verbs. And again, τυπέσων the eldest form, Ionic τυπέων, Attic τυποῦν. Feminine τυπέσουσα, τυπέουσα, τυποῦσα, Neuter τυπέσον, τυπέον, τυποῦν, &c. This is the form of what is called the second future participle, which will be treated of more at large under the verb.

5. Termination in *ως*.

Obs. Some cite πλέως, πλέα, πλέων, as an adjective in *ως* of three terminations; πλέα, however, does not come from πλέως, but from the old πλέος, whence came πλέον, *Eurip. Alcest.* 730. and instead of which Homer and Hesiod have πλεῖος. The same remark applies to the feminine and neuter plural, πλέαι and πλέα.

Remarks on Adjectives of Two Terminations.

1. Termination in *ος*.

Obs. 1. To this class belong particularly compound adjectives, as, δ, ή, ἀθάνατος; δ, ή, ἀκόλαστος, &c. But not adjectives which are derived from compound words; as ἐπιδεικτικός, ή, δν, from ἐπιδεικνυμι; εὐδαιμονικός, ή, δν, from εὐδαιμων.

Obs. 2. The Grammarians call it an Attic usage, when an adjective is found in *ος* of two terminations. It is indeed a peculiar feature of that dialect, although not exclusively confined to it, for the usage occurs also in Homer.

2. Termination in *ης*.

Obs. 1. From μουνογενής comes the feminine μουνογένεια in the Poets; so also ἡριγένεια, an epithet of Aurora; Κυπρογέ-

νεια, of Venus; *Τριτογένεια*, of Minerva. Ἡφιγενῆς as feminine occurs in *Apollon. Rhod.* 2. 450.

Obs. 2. Many compounds in *ης*, particularly those in *της*, have only one termination, and follow the first declension; as *νεφεληγερέτης*, *ἀκακήτης*, *ἀκερσεκόμης*, &c. In the old language, and in Æolic and Doric, the termination in *τα* was used; as *ἴππια*, *νεφεληγερέτα*, *ἀκηκήτα*, &c.

2. Termination in *ις*.

Obs. The compound adjectives of this termination are mostly declined like the substantives from which they come; as from *χάρις*, *χάριτος*, comes *εὐχαρις*, *εὐχάριτος*. The compounds of *πόλις*, however, have in the genitive *ιδος*; as *ἄπολις*, *ἀπόλιδος*. In the accusative they have *α* and *ν*; as *ἀπόλιδα* and *ἀπόλιν*.

4. Termination in *ους*.

Obs. 1. The compounds in *ους* of three terminations, have already been treated of. With regard to compounds of two terminations, it must be observed, that in the case of the compounds of *ποῦς*, (which are all of only two terminations, and properly make *ποδός* in the genitive after the third declension,) the Attics often use the second declension; as *τοῦ πολύπου*, *τὸν πολύπονν*, *τοὺς πολύπους*: this peculiar Attic form is given in the declension of *δίπον*, in the accusative and vocative only, as it is of more frequent occurrence in those two cases.

Obs. 2. Compounds in *ους* of two terminations, like those in *ις*, follow the declension of the substantive of which they are compounded. The compounds of *ποῦς* have been mentioned in Obs. 1. So also, *ἀνδόους*, *ἀνδόντος*, from *δόους*, *δόντος*; *εὔνους*, *εὔνον*, from *νοῦς*, *νοῦ*, &c.

5. Termination in *υς*.

Obs. The compound adjectives in *υς*, which are derived from *δάκρυ*, occur only in the nominative and accusative singular, in the rest of the cases the form *ντος* is used; as *ἀδακρύτον*, *ἀδακρύτω*, &c. The declension of *ἀδακρυς*, therefore, as given by Valpey, is rather to be considered as an exercise for the student, in forming cases by analogy, than a list of forms which actually occur.

6. Termination in *ως*.

Obs. 1. Adjectives in *ως* of this termination, sometimes form the neuter also in *ω*; as *ἀγήρως*, neuter *ἀγήρων* and *ἀγήρω*.

Obs. 2. The compounds of *γέλως*, *γέλωτος*, commonly forsake the declension of this substantive and follow the Attic second declension : so also those which are formed from *κτέρας*, *κτέριτος*, with a change of the *α* into *ω*. Both, however, have the genitive *ωτος* also ; thus, *φιλόγελως*, *δίκερως* ; neutr. *ων* ; gen. *ω* and *ωτος*.

Remarks on Adjectives of One Termination.

Obs. 1. Some were used also with neuter substantives, in all the cases except the nominative and accusative singular and plural ; as *φοιτάσι πτεροῖς*, *Eurip. Phæn.* 1052. *μανιάσιν λυσσή-μασιν*, *Or.* 264. Some were used only as masculine ; as *γέρων*, and adjectives in *ας* and *ης* of the first declension ; as *γεννάδας*, *έθελοντής*. The feminine forms of *πρέσβυς* and *μάκαρ* were *πρέσβειρα* and *μάκαιρα*.

Obs. 2. The neuter, which is deficient, is supplied when necessary by derivative or kindred forms, as *βλακικόν*, *ἀρπα-τικόν*, *μώνυχον*, *δμομήτριον*, *ἄγρωστόν*, *μαινόμενον*, *δρομαῖον*, &c. So the feminine of *γέρων* is supplied by *γεραιά*.

Irregular Declension.

Obs. From the old *μεγάλος* we have ὁ *μεγάλες* *Ζεῦ*, in *Aeschylus Sept. c. Th.* 824. The forms *πολλός*, *πολλόν*, are Ionic ; the regular forms of *πολύς* occur in the Epic writers ; thus *πολέος*, *Il. δ'*, 244. *ἔ*, 597. The accusative singular masculine and neuter, *passim*. Nominative plural masculine *πολέες*, *Il. β'*, 610, &c. and *πολεῖς*, *Il. λ'*, 707. genitive pl. *πολέων*, *Il. ι*, 691. *δ*, 680, &c. dative, *πολέοις*, *Il. δ'*, 388. accusative *πολέας*, *Il. ά*, 559. also *πολεῖς*, *Il. δ*, 66. The nominative *πολλός*, and accusative *πολλόν*, however, also occur in Homer. The regular forms of *πολύς* are occasionally met with also in the Dramatic writers.

DEGREES OF COMPARISON.

Since adjectives show the properties or qualities of objects, they may also be so changed as to exhibit, by their inflexion, a higher or the highest degree in which an object possesses those properties. These inflexions are called *Degrees of Comparison*, of which there are two, the *Com-*

parative and the *Superlative*. The *Positive* is the proper determination of the adjective, and cannot properly be considered as a degree of Comparison, since it expresses none.

1. The Comparative is most usually formed by the addition of *τερος*, the Superlative by the addition of *τατος*, to the Nominative; as *μακάρ*, *μακάρτερος*, *μακάρτατος*.

1. Adjectives in *ος* drop *ς* before these terminations. If the penultima of the positive be long, *ο* remains unchanged; as *ἄπιμος*, *ἀπιμότερος*, *ἀπιμότατος*; *δεινός*, *δεινότερος*, *δεινότατος*. If, however, the penult be short, *ο* is changed into *ω*; as *σοφός*, *σοφώτερος*, *σοφώτατος*; *στενός*, *στενώτερος*, *στενώτατος*.

2. Adjectives in *εις* change *εις* into *έστερος*, *έστατος*; as *χαρεις*, *χαριέστερος*, *χαριέστατος*; *τιμήις*, *τιμηέστερος*, *τιμηέστατος*.

3. Adjectives in *ας*, *ης*, and *υς*, annex *τερος* and *τατος* to the termination of the neuter; as *μέλας*, *μελάντερος*, *μελάντατος*; *ἀηδής*, *ἀηδέστερος*, *ἀηδέστατος*; *εὐρύς*, *εὐρύτερος*, *εὐρύτατος*.

4. Adjectives in *ων* and *ην*, add *τερος* and *τατος* to the Nom. Plur. Masc. as *σώφρων*, *σωφρονέστερος*, *σωφρονέστατος*; *τέρην*, *τερενέστερος*, *τερενέστατος*.

5. Adjectives in *ξ* make *ιστερος* and *ιστατος*, as *ἀρπαξ*, (*ἀρπαγης*), *ἀρπαγίστερος*, *ἀρπαγίστατος*; *βλάξ*, (*βλάκης*) *βλακίστερος*, *βλακίστατος*.

6. The Attics compare many other adjectives by *ιστερος*, *ιστατος*; *αιτερος*, *αιτατος*; *έστερος*, *έστατος*. In the two last this is done by the Ionic and Doric dialects; thus,

λάλος,	λαλίστερος,	λαλίστατος
πτωχός,	πτωχίστερος.	
λάγνος,		λαγγίστατος.
ψευδής,		ψευδίστατος.
πλεονέκτης,		πλεονεκτίστατος.
μέσος,		μεσαίτατος.
ἴσος,	ἰσαίτερος.	
ἥσυχος,	ἥσυχαίτερος.	
πλησίος,		πλησιαίτατος.
φάδιος,	φάδιόστερος.	
ἀφθονος,	ἀφθονέστερος.	
σπουδαιός,		σπουδαιόστατος.
ἐρήμωμένος,	ἐρήμωμενέστερος.	

Observations.

Obs. 1. The change of the short *o* into *ω*, in adjectives which end in *ος* and have a *short* penult, was probably caused by the conditions of the Hexameter verse, by means of which the Greek language was first formed; since otherwise *four short* syllables would come together. This rule, however, could not have been observed in *κακοξεινώτερος*, (*Hom. Od. 6, 376.*) nor in *δίζυρώτερον*, (*Il. 9', 446.*) since a measure would thus have been produced equally incompatible with Hexameter verse.

Obs. 2. In some adjectives *o* or *ω* is rejected before the termination of the comparative and superlative; as, *φίλος*, *φίλτερος*, *φίλατατος*; for *φιλώτερος*, *φιλώτατος*, which do not occur: *φίλος*, it will be remembered, however, has also the Attic forms *φιλαέτερος*, *φιλαττατος*, and *φιλιων*, *φιλιστος*. The *o* is also omitted in *γεραίτερος*, *παλαιτερος*, *σχολαίτερος*, &c.

Obs. 3. The terminations *έστερος*, *έστατος*, contracted with the preceding vowel into *ούστερος*, *ούστατος*, were regularly used in adjectives in *οος* contracted *ονς*, for *οώτερος*, *οώτατος*; thus, *εύνοέστερος*, contracted, *εύνούστερος*; *ἀπλοέστερος*, *ἀπλούστερος*; so also, *κακονούστερος*; *ἀθρούστερος*.

Obs. 4. The forms given under No. 6. are such as occur in the Attic, Ionic, and Doric writers. The student is not to imagine, however, that the other forms not given are wanting: these may possibly have escaped as yet the notice of grammarians, or, had we more remaining of the Greek writings, would very probably be found in them.

II. Some adjectives form the Comparative in *ιων* (*neuter ιον*) and the Superlative in *ιστος*; as *ἡδὺς*, *ἡδίων*, *ἡδίστος*. These Comparatives in *ιων* have the penult *long* in the Attic dialect, but short elsewhere.

1. Some adjectives ending in *ος*, *ρος*, *ης*, and *ας*, have the comparative in *ιων*, and the superlative in *ιστος*; as,

<i>τερπνός</i> ,	<i>τερπνίων</i> ,	<i>τερπνιστος</i> .
<i>κακός</i> ,	<i>κακίων</i> ,	<i>κάκιστος</i> .
<i>φίλος</i> ,	<i>φιλίων</i> ,	<i>φίλιστος</i> .
<i>αἰσχρός</i> ,	<i>αἰσχίων</i> ,	<i>αἰσχιστος</i> .
<i>ἐχθρός</i> ,	<i>ἐχθρίων</i> ,	<i>ἐχθιστος</i> .
<i>οἰκτρός</i> ,	<i>οἰκτίων</i> ,	<i>οἰκτιστος</i> .
<i>μέγας</i> ,		<i>μέγιστος</i> .
<i>ἐλεγχής</i> ,		<i>ἐλέγχιστος</i> .

Obs. 1. *κακός* makes also *κακωτερος*, *Il. χ', 106. τ', 321.* *αισχρός* makes *αισχρότερος*, though less frequently than *αισχλων*: *ἔχθρος* makes also *ἔχθρότατος*. To the adjectives above mentioned may be added *κυδρός*, sup. *κύδιστος*; *μακρός*, comp. *μακιών*, changed to *μάσσων* (*vid. Obs. 2.*) sup. *μήκιστος* for *μάκιστος*; *δλίγος*, sup. *δλίγιστος*.

Obs. 2. In some comparatives in *ιων*, the *ι* is changed, together with the foregoing consonant or consonants into *σσ*; in the new Attic dialect into *ττ*; as *ἴλαχός*, *ἴλαχιων*, changed to *ἴλάσσων* or *ἴλάττων*, *ἴλαχιστος*; *μέγας*, *μεγιῶν*, changed to *μέσσων*, (in *Herodotus μέζων*, in Attic *μεῖζων*), *μέγιστος*; *μακρός*, *μακιών* changed to *μάσσων*, *μήκιστος* for *μάκιστος*; *χρατύς*, *χρατιών* changed to *χράσσων*, (in *Herodotus χρέσσων*, in Attic *χρείσσων*), *χράτιστος*; *ταχύς* (changed, on account of euphony, from its original form *θαχύς*) *ταχιών* (for *θαχιών*) changed to *θάσσων*, *τάχιστος* (for *θάχιστος*): *ταχύτερος* and *ταχύτατος* are less Attic. The comparative *ἥσσων* or *ἥττων*, is in like manner changed from *ἥτων*; the positive is unknown, but we have a near approximation to it in the Homeric adverb *ἥπα*, *gently, in a very small degree*.

Obs. 3. The last particular worthy of notice is, that some of the adjectives in *υς* have other forms besides those in *ιων*, *ιστος*; thus, *γλυκύς* makes also *γλυκύτερος*; *ταχύς*, *ταχύτερος*; *βαθύς*, *βαθύτερος*; *βραδύς*, *βραδύτερος*, *βραδυτάτος*; *βραδύς*, thus compared, was more Attic than *βραδιών*, *βραδιστος*. In like manner, *βραχύς* forms sometimes *βραχύτερος*, *βραχύτατος*; and *ἥδης* make *ἥδιων* less frequently than *ἥδητερος*. From *ἀκές* and *πρέσβυς* come, in the comparative only, *ἀκύτερος*, *πρεσβύτερος*, but in the superlative *ἄκιστος*, *πρέσβιστος*.



Irregular Comparison.

<i>Good.</i> ἄγαθός,	{ ἀμείνων, ἀρεῖων, βελτιών, βέλτερος, χρείσσον, χρείττον, καρδῶν, λατῶν, λψῶν, φέρτερος,	{ ἀριστος. βελτιστος. βελτάτος. χράτιστος. λατστος. λψστος. φέρτατος. φέριστος. φέρτιστος. κακωτέρος, κακίων, χερείων, χειρῶν, μακρότερος, μάσσων, μέσσων, μείζων, μικρότερος, μειότερος, μειων, ἐλάσσον, ησσῶν, πλέων, πλειων, ρέψων,	{ κακιστος. χεριστος. χειριστος. μακροτάτος μήκιστος. μέγιστος. μεῖστος. ἐλάχιστος. ηκιστος. πλεῖστος. ρέψτος.
<i>Bad.</i> κακός,			
<i>Long.</i> μακρός,			
<i>Great.</i> μέγας,			
<i>Small.</i> μικρός, (ἔλαχός)			
<i>Much.</i> πολὺς,			
<i>Easy.</i> ῥᾴδιος,			

Remarks on the Irregular Comparisons.

Ἄγαθός.

Obs. 1. In the application of the several comparatives which have been given to this adjective, it must be understood to signify not only *good*, but *strong*, and *brave*; qualities which were thought the most desirable in the early ages of civilization. Thus, among the Romans, courage was thought the first and most *manly* virtue; whence *virtus* from *vir*. *Ἄγαθός* among the early Greeks denoted one who was *good at plundering*, and, in conformity with its derivation from *ἄγω*, one good at *leading off animate plunder*, such as men, cattle, &c. On the contrary,

φέρτερος, φέρτατος, were applied to one skilled in bearing off *inanimate* plunder, being derived from *φέρω*. Hence the Greek phrase ἄγειν καὶ φέρειν, *to plunder*, which Livy (22, c. 3.—38, c. 15.) has expressed by *agere et ferre*. The adjective *κακός* appears to be derived from *κέκακα*, the perfect middle of *κάκω*, allied to *κείω, I sleep, I am inactive; I sleep, or, am inactive, while others are abroad to the prey*; i. e. *I am a coward, a bad man.*

Obs. 2. The proper comparative and superlative of *ἄγαθός*, are *ἄγαθώτερος* and *ἄγαθώτατος*. These, however, occur only in later writers and such as are not Attic, as *Diod. Sic.* 16. 85.

Ἄμεινων, according to Fischer, is for *ἄμενιων*, from *ἄμενος*, whence the Latin *amenus*.—*Ἄρειων, ἀριστος*, are formed, in fact, from *"Ἄρης, Mars.*—*Βελτιών* properly signifies, *more sagacious*; its usual Attic forms are *βελτιῶν, βέλτιστος*, though the others occur sometimes in the Attic poets.—*Κρεσσων, κρεσττων*, have been mentioned already; the form *κάρδιων* is for the older *κάρσων*; the true positive is *κρατής, brave, powerful*.—*Λωτων, λιψων*, properly signifies *more desirable*. It is generally derived from *λῶ, I will, I wish*; it may, however, have been formed from *λωτός*, which occurs in Theocritus, and be put for *λιττων*.—*Φέρτερος, &c.* are usually formed from *φέρω*, (*vid. Obs. 1.*): if, however, we imagine a positive *φέρης* analogous to this, we shall have, 1. *φερέστερος, φερέστατος*, by syncope *φέρτερος, φέρτατος*. 2. (*φερίων*), *φέριστος*. Fischer derives the former from *φερτός*, and considers them as contractions for *φερτέρερος, φερτότατος*.

Obs. 3. *χειρων, χειριστος*, appear to be altered from *χερείων*. From the old positive *χείρης*, (probably the same originally with *χερνης*,) which has the sense of a comparative, *inferior*, (*Π. ἀ, 80. δ', 400.*) a comparative *χερεῖων* was derived, and a superlative *χεριστος*, as from *Ἄρης, Αρείων, ἀριστος*. From this, by transposition, came *χειρων, χειριστος*.

Obs. 4. The forms *φάκων, φάστος*, assigned to *φάδιος*, appear to have come from the old word *φάϊος*, of which the Ionic *φῆτδιος*, and Doric *φατδιος*, are merely lengthened forms. So in the comparative, the oldest form was *φάϊτων*, contracted to *φῆτων*, Doric *φατων*, Attic *φάκων*: and the superlative old form *φῆτστος*, Doric *φατστος*, Attic *φάστος*. There are other forms, however; as, from *φῆιος* comes (*φῆιότερος*) *φῆτερος*, (*Π. σ', 258. ω, 243.*) Doric, *φατιερος, φατερος*, *Pind. Ol.* 8, 78.

IV. Sometimes, particularly in the Poets, new comparatives and superlatives are derived from comparatives and superlatives already in use: thus,

Comparisons from the Comparative.

χερεῖων,	χερειώτερος,	λατῶν,	λαζτέρος,
χειρῶν,	χειρότερος,	πρότερος,	προτεραίτερος,
μετῶν,	μειότερος,	δύσων,	ἀσύρτερος,
ἀρεῖων,	ἀρειώτερος,	καλλιῶν,	καλλιώτερος.

Comparisons from the Superlative.

ἐλάχιστος,	ἐλαχιστότερος,	πρώτος,	πρώτιστος,
ἐσχατός,	ἐσχατώτατος,	χειριστός,	χειριστότατος.
κύδιστος,	κυδίστατος.		

V. Comparatives are also sometimes formed from nouns, adverbs, prepositions, &c.—thus,

From Nouns.

ἄλγος,	αλγίων,	ἄλγιστος.	πλεονέκτης,	τιστατος.
βασιλεὺς,	εὐτερος,	εύτατος.	πλήκτης,	τιστατος.
· ἔταιρος,		φίτατος.	πότης,	τιστατος.
Θεός,	Θεώτερος.		φίγος, γίνων,	γιστος.
κέρδος,	διών,	δίστος.	ὑδροστης,	τοτερος.
κλέπτης,		τιστατος.	φάρ,	φίτατος.

From a Pronoun.

αὐτὸς, *ipse*, αὐτίστατος, *ipsissimus*.

From Adverbs.

ἄνω,	ἄνωτερος,	τατος.	νάτω,	κατώτερος,	τατος.
ἄφαρ,	ἄφαρτερος,	τατος.	πόδέρω,	ποδέρωτερος,	τατος.
ἔσω,	ἔσώτερος,	τατος.	πρόσω,	προσώτερος,	τατος.
ἔξω,	ἔξωτερος,	τατος.	πρώτη,	πρωταίτερος,	τατος.
ἔγγυς,	{ ἔγγυτερος,	τατος.	δύπισω,	δυπισώτερος,	τατος.
	{ ἔγγίων,	ιστος.	δύψι,		δυψιστος.

From Prepositions.

πρὸ, πρότερος, τατος, by syncope προάτος, by crasis πρῶτος.
ὑπὲρ, ὑπερτερος, τάτος, by syncope ὑπάτος.

From Verbs.

λῦω,	λατῶν,	λύστος,	λύστης,
φέρω,	φέρτερος,	{ φέρτατος,	

From a Participle.

ἐφέρωντερος, ἐφέρωμενέστερος, ἐφέρωμενέστατος.

Obs. 1. We have in English an instance of a double superlative, in the phrase *Most Highest*, in the Psalms, to express the superlative excellence of the Supreme Being. Our vulgar term *lesser*, may also be cited as an instance of a double comparative. Such constructions, however, are in violation of the idiom of our own, and, in fact, of every, language.

Obs. 2. We have some instances of double superlatives in the Latin language likewise ; thus, *extremissimus*, Tertull. Apoll. c. 19. *postremissimus*, in the oration of C. Gracchus, quoted by Aulus Gellius, 15. 12 : *minimissimus*, Arnob. 5 : so also of a kind of double comparatives ; as, *intimior*, *proximior*. The last of these is used not only by Ulpian and Vegetius, but also by Seneca, Epist. 108. In Plautus, an instance occurs of a superlative formed from a noun, as *occulissimus* ; this, however, is rather to be regarded as a piece of wit on the part of the poet.

Obs. 3. The forms given above of comparisons from adverbs, occur more frequently in an adverbial form, as, *ἀνωτέρῳ*, *ἀνωτάτῳ* ; *κατωτέρῳ*, *κατωτάτῳ*, &c. To these may be added *ἄγχοῦ*, comp. *ἄγχοτέρῳ*, and *ἄγχιον* changed to *ἄσσον*, sup. *ἄγχοτάτῳ*, and *ἄγχιστα* ; *μάλα*, comp. *μᾶλλον*, sup. *μάλιστα* : so also from *ἀπὸ* the preposition, *ἀπώτερῳ*, *ἀπώτατῳ*.

Obs. 4. Some, among whom is Fischer, derive the comparatives and superlatives given above, not from substantives, adverbs, or prepositions, but from obsolete adjectives. But not any trace of such adjectives is to be found, either in the Greek writers themselves, or in the old Grammarians ; and, as prepositions, with their case, and adverbs, by prefixing the article, are made to answer the significations of adjectives, there is no contradiction in supposing that forms of comparison are derived from these adverbs and prepositions, which are used as adjectives. And, as in many verbs, tenses occur, although the verbs, from which they must have been more immediately derived, never existed ; so comparatives and superlatives, of which the positive had no existence, were formed after the analogy of the substantive.

NUMERALS.

Numbers are either *Cardinal*, which answer to the question, “ how many ? ” or *Ordinal*, answering to the question, “ which of the number ? ”

1.—Cardinal Numbers.

One. Sing.	Two. Dual	Two. Plural.
N. εἷς, μια, ἕν,	N. A. δύο, and δύω,	N. —
G. ἐνδεῖς, μιᾶς, ἐνδές,	G. D. δυεῖν and δυοῖν,	G. δυῶν,
D. ἐνι, μιᾳ, ἐνι,		D. δυσι.
A. ἐνα, μιαν, δη.		A. —
Three. Plural.	Four. Plural.	N.
		N.
N. τρεῖς,	τρεῖσα,	N. τέσσαρες,
G. τρεῖσι,		G. τέσσαρων,
D. τρεσι,		D. τέσσαρσι,
A. τρεῖς,	τρεῖσα.	A. τέσσαρες,
		τέσσαρα.

Like εἷς are declined,

N. οὐδεῖς, οὐδεμία, οὐδέν,
G. οὐδενός, οὐδεμίας, οὐδενός, &c.
N. μηδεῖς, μηδεμία, μηδέν,
G. μηδενός, μηδεμίας, μηδενός, &c.

1. The Cardinal numbers from πέντε, five, to ἑκατόν, a hundred, are indeclinable. The round numbers from 200 are declined regularly like adjectives. The termination —οιοι indicates 100 ; as διακόσιοι, αἱ, α, 200 ; τριάκοσιοι, 300, &c..

2. To express the 9 units, the 9 tens, and the 9 hundreds, the Greeks used the letters of the alphabet. But as there are only 24 letters, they used Σ, called Φαῦ, or ἐπισημον, for 6 ; γ, called κόππα, for 90 ; and Ω, called σάν πι, (a π covered with a reversed ζ, or old sigma ; σαν being the name applied to the sigma in the old Greek, and also in Doric) for 900.

3. A mark is placed over the letters to denote the numbers. Placed under them, it expresses thousands ; thus ᄀ is 5, but ᄁ is 5000. The figures of the present year are φἄλ', 1830.

4. In the expression of numbers by capitals, the following characters are used : viz.

I, 1, is the mark of Unity.	H, 100, is the initial of Ἑκατόν.
II, 5, is the initial of Πέντε.	X, 1000, - - - Χίλιοι.
Δ, 10, - - - Δέκα.	M, 10,000, - - - Μύριοι.

Each of these may be repeated four times : thus, IIII, 4, ΔΔΔ, 30, ΔΔΔΔ, 40. MM, 20,000, MMM, 30,000, Mmmm, 40,000. Π, inclosing a numeral letter, multiplies it by 5 ; thus, ΠΙ, 50, &c..

5. The names of the Greek numbers, with the mode of expressing them by the letters of the alphabet, are as follow:—

1	α'	εῖς,	40	μ̄	τεσσαράκοντα,
2	β'	δύο,	50	ν̄	πεντήκοντα,
3	γ̄'	τρεῖς,	60	ξ̄'	έξηκοντα,
4	δ̄'	τέσσαρες,	70	σ̄	έβδομήκοντα,
5	ε̄'	πέντε,	80	τ̄	διγδοῦχοντα,
6	Ϛ̄'	ἕξ,	90	ϡ̄'	έννενήκοντα,
7	ζ̄'	έπτα,	100	ϙ̄	έκατον,
8	η̄'	δκιώ,	200	Ϛ̄	διακόσιοι,
9	θ̄'	έννεα,	300	τ̄	τριακόσιοι,
10	ῑ'	δέκα,	400	ϐ̄	τεσσαρακόσιοι,
11	ιά̄'	ένδεκα,	500	φ̄	πεντακόσιοι,
12	ιβ̄'	δώδεκα,	600	χ̄	έξακόσιοι,
13	ιγ̄'	τρισκαίδεκα,	700	ψ̄	έπτακόσιοι,
14	ιδ̄'	τεσσαρεσκαίδεκα,	800	ώ̄	δικοκόσιοι,
15	ιέ̄'	πεντεκαίδεκα,	900	Ϟ̄	έννεακόσιοι,
16	ιξ̄'	έκκαιδεκα,	1,000	ϙ̄	χίλιοι,
17	ιζ̄'	έπτακαίδεκα,	2,000	Ϛ̄	δισχίλιοι,
18	ιή̄'	δκτακαίδεκα,	5,000	ϐ̄	πεντακισχίλιοι,
19	ιθ̄'	έννεακαίδεκα,	10,000	ϛ̄	μύριοι,
20	ϗ̄'	εἴκοσι,	20,000	ϗ̄	δισμύριοι,
21	ϗά̄'	εἴκοσι εῖς,	50,000	ϡ̄	πεντακισμύριοι,
30	ϗ̄'	τριάκοντα,	100,000	ϙ̄	δεκακισμύριοι.

6. In the composition of numbers, either the smaller precedes, and the two are joined by *καὶ*; or the greater is placed first, in which case the conjunction is omitted; as πέντε καὶ εἴκοσι, or εἴκοσι πέντε. Yet custom admitted of many deviations; thus, εἴκοσι καὶ ἑπτά, *Herod.* 8. 1. ἔβδομήκοντα καὶ μία, *Id.* 8. 2. ἔβδομήκοντα καὶ δκιώ, *Id.* 8. 48. When three numbers are reckoned together, the greatest comes first, and so on in succession with the conjunction *καὶ*; as νῆες ἔκατον καὶ εἴκοσι καὶ ἑπτά, *Herod.* 8. 1. νῆες τριηδσιαι καὶ ἔβδομήκοντα καὶ δκιώ, *Ib.* 48.

7. Instead of the numbers compounded with 8 and 9, more frequent use is made of the circumlocution ἐνός (or μίας) δέοντος, δέονσαι, or δέοντα; δυοῖν δέοντες, δέονσαι or δέοντα; in which the latter word is the participle of δεώ, *I want*. Thus, νῆες μίας δέονσαι εἴκοσι, 19 ships; ἕτερα δυῶν δέοντα εἴκοσι, 18 years; ἀνδρες δυῶν δέοντες πεντήκοντα, 48 men. Sometimes the participle is referred to the subtractive number, and the genitive absolute is formed; as ἐνός δέοντος τριακοσιῷ ξειτε, in the 29th

year. This usage, however, it will be remembered, does not take place in Homeric Greek.

8. The cardinal numbers compounded with *συν*, express, 1. *Together*; as, σύνδυο, *two together*; σύνιρεις, *three together*, &c. 2. The signification of Latin *distributives*; as, σύντρεις αινόμενος, taking *three at a time*. *Od.* 4, 429. σύνδυο ἡμεν, we were *two together, by twos*. *Demosth.* in *Mid.* σύνδυο λόχους ἡγον, they led *each two companies*. *Xen. Anab.* 6. 3. Sometimes the prepositions *κατά*, *ἄντα*, &c. are used.

2. *Ordinal Numbers.*

1. Of the Ordinal Numbers, all under 20, except *second*, *seventh*, and *eighth*, end in *τος*. From thence upwards all end in *οστός*. Thus, 1st. πρῶτος, (in speaking of two, πρότερος), 2d. δεύτερος, 3d. τρίτος, 4th. τέταρτος and τέτρατος, 5th. πέμπτος, 6th. ἕκτος, 7th. ἑβδόμοτος, and ἑβδόματος, 8th. ὅδοος, and ὅδοτος, 9th. ἔννατος, ἔννατος, and εἶνατος, 10th. δέκατος, 11th. ἐνδέκατος, 12th. δωδέκατος, δυωδέκατος and δυοκαιδέκατος, 13th. τρισκαιδέκατος, and τρίτος καὶ δέκατος, 14th. τεσσαρακαιδέκατος, and τέταρτος καὶ δέκατος, &c. 20th. εἰκοστός, 21st. εῖς καὶ εἰκοστός, μία καὶ εικοστή, and εικοστός πρῶτος, 30th. τριακοστός, 40th. τεσσαρακοστός, 50th. πεντηκοστός, 60th. ἑξηκοστός, 70th. ἑβδομηκοστός, 80th. ὅδοηκοστός, 90th. ἐννεηκοστός, 100th. ἑκατοστός, 200th. διακοσιοστός, 1000th. χιλιοστός, 10,000th. μυριοστός.

2. The Greeks used the letters of the alphabet in their natural order to express a *consecutive series*, or marks of division. Thus the 24 books of the Iliad and Odyssey, are marked by the 24 letters, as the stanzas of the 119th Psalm are by the Hebrew letters.

3. The Greeks, in order to express half or fractional numbers in money, measures, and weights, used words compounded of the name of the weight, &c. (*μνᾶ*, *ῳδός*, *τάλαντον*,) with the adjective termination *ον*, *ιον*, *αιον* appended to it, and *ἡμι*, *half*, and placed before the ordinal number of which the half is taken; as τρίτον ἡμιτάλαντον, $2\frac{1}{2}$ talents, i. e. the first a talent, the second a talent, the third a half talent: τέταρτον ἡμιτάλαντον, $3\frac{1}{2}$ talents, i. e. the first a talent, the second a talent, the third a talent, the fourth a half talent: τρίτον ἡμιδραχμον, $2\frac{1}{2}$ drachmæ: τέταρτον ἡμιμναιον, $3\frac{1}{2}$ minæ: ἔννατον ἡμιμναιον, $8\frac{1}{2}$ minæ. So in Latin; *Sestertius*, two *asses* and a half, is shortened from *Semistertius*: the first an *As*, the second an *As*, the third a *half As.* (*tertius semis.*) From this must be distinguished, however, the phrase when those words are in the plural, and joined with the cardinal number: as τρίτα ἡμι-

τάλαντα, not $2\frac{1}{2}$ talents, but three half talents, i. e. one talent and a half : *πέντε ἡμιτάλαντα*, five half talents, two talents and a half *πέντε ἡμιμναῖα*, $2\frac{1}{2}$ minæ : *τρία ἡμιμναῖα*, $1\frac{1}{2}$ minæ.

Remarks on the Numerals.

1. Cardinal Numbers.

Eīs.

Obs. 1. The feminine of *eīs* is derived from *ἴος*, *ἴα*, *ἴον*; of which *ἴα* or *ἴη* still occurs in Homer, (*Il.* δ', 437, *i.* 319, *λ'*, 174.) The dative *ἴῳ* for *ἴντι* occurs, however, only in *Il.* ζ', 422. Hesiod, Th. 145, has *ἴσις* for *ἴīs*. The oldest form of *ἴīs*, judging from analogy, must have been *ἴνιs*, which bears a resemblance to our English *once*. From the neuter of an old form *μεīs*, may be derived the particle *μὲν*, signifying, according to its derivation, *in the first place*, while the particle *δὲ* may have an analogy with *δύο*, and may denote *in the second place*.

Obs. 2. Instead of *οὐδεīs*, *μηδεīs*, an unattic and incorrect form is used by later writers; as *οὐθεīs*, *μηθεīs*. In these, however, the feminine resumes the *δ*. This last circumstance proves conclusively that it is wrong to consider these forms as coming from *οὐτίς* and *μήτίς* compounded with *ἴīs*. It is, in fact, only the customary change of *δ* into *θ*, before an aspirate. Some of the old Grammarians supposed *οὐδεīs* to come from *οὐ* and *δεīs*, with which latter form they compared the pronoun *δεīnā*, but this derivation is opposed by the forms *οὐδεμία* and *οὐδέτερος*.

Obs. 3. *Οὐδεīs* and *μηδεīs* are often separated, and this separation increases their negative signification; as *οὐδὲ νῷ ἐνδε* *κρατηθέντες*, *having been subdued not even by one*, i. e. *even by no one*. *Eīs*, *μία*, *ἐν*, from their very nature, can have no plural; but *οὐδεīs* and *μηδεīs* have *οὐδένες* and *μηδένες*. In the older language, however, the use of the plural of these forms was frequently superseded, especially the dative case, by the forms *οὐδαμοί*, *μηδαμοί*, (*vid.* Steph. Thes. and Herod. 9, c. 58. *οὐδένες ἐν οὐδαμοῖσι*.) The singular number, however, of these last mentioned forms was not in use, except in the adverbial cases *οὐδαμοῦ μηδαμῇ*, *οὐδαμά*.

Δύο.

Obs. 1. *δύο* is the Attic mode of writing. In Homer and Herodotus it is *indeclinable*: *δυοῖν* is the form for the genitive and dative; *δυεῖν* is more rare, and is used only in the geni-

tive. Instead of *δυοῖν*, the Ionians said *δυψῖν*. The dative *δυστ* is of rare occurrence.

Obs. 2. Other old forms were, *δύς*, of which *δύω* apparently is merely the dual; and *δούς*, the same as *δισσός*. These were both used also in the plural. From *δούς* come the substantive *δούχη*, *doubt*, and the verbs *δουάζω*, *δοάζω*; *ἐνδουάζω*.

Obs. 3. *Ἀμφῶ* accords with *δύω*. In the old Poets it is frequently indeclinable; otherwise, *αμφοῖν* is used in the genitive and dative throughout the three genders.

2. Ordinal Numbers.

Obs. 1. *τέτταρος*, another form for *τέτταρος*, occurs *Il. ψ'*, 615. *Od. β'*, 607: *πέμπτος* is from the Aeolic *πέμπε* for *πέντε*: *έβδοματος* is the more ancient form of *έβδομος*, and occurs *Od. ρ'*, 81: *δύδατος* is also an old form of *δύδος*, and is found *Od. γ'*, 306. *Hesiod. Ἑγ.* 790: *ἕνατος* is the most ancient form, and occurs *Il. β'*, 313. *Soph. El.* 707: hence come *εἴνατος*, *Il. β'*, 295. and the common *ἕνατος*: *δυωκαιδέκατος* is the older form. *Hes. Ἑγ.* 774.

Obs. 2. Numerals in *αις* are derived from the ordinal numbers, and answer to the question “on what day?” In other languages they can only be expressed by several words. Thus, *δευτεραιοῖς*, *on the second day*: *τριταιοῖς*, *on the third day*: *εἰκοσταιοῖς*, *on the twentieth day*, &c. There is, however, no such numeral from *πρῶτος*, but instead of it *αὐθῆμαρ* may be used, *on the first day*. From *πρότερος* comes *προτεραιοῖς*, which, however, is not referred to the person, but joined with *ἡμέρᾳ*, as *τῇ προτεραιᾳ ἡμέρᾳ*, *on the day previous*; *τῇ νοτεραιᾳ ἡμέρᾳ*, *on the day after*.

Obs. 3. A second class of derivatives are the *numeral nouns*, with an abstract signification; as, *ἡ μονάς*, *the unity*; *δυάς*, *the number two*; *τριάς*, *the number three*, in ecclesiastical writers, *the Holy Trinity*; so also, *τετράς*, *πεντάς* (likewise *πεμπάς* and *πεμπτάς*), *ἕξας*, *έβδομάς*, *δύδοντας*, *ἐννεάς*, *δεκάς*, *ενδεκάς*, &c. The two numbers *εἰκοσι* and *τριάκοντα*, reject before this termination their peculiar ending as far as *ς*, thus; *εἰκάς*, *τριακάς*. All the remaining numbers adhere to the analogy, (and the compound ones seldom appear); as, *τεσσαρακοντάς*, *πεντηκοντάς*, *έκαιοντάς*, *χιλίας*, *μυριάς*, &c.

Obs. 4. When other words are compounded with numerals, then for *unity* we have *μονο-*, for 2 *δι-*, for 3 *τρι-*, for 4 *τετρα-*; as, *μονόκερως*, *δικερως*, *τριμηνον*, *τριόδος*, *τετράγωνος*. All the remaining numbers terminate generally in *α* or *ο*, as *πεντάμετρος*, *εἰκοσάκοπος*, *χιλιοτάλαντα*.

Obs. 5. The numeral adverbs are as follows ; ἀπαξ, once; δις, twice; τρις, thrice; (all the remaining end in κις) τετράκις, four times; πεντάκις; δικάκις; ἑννεάκις or ἑννάκις; εἰκοσάκις; ἑκατοντάκις; χιλιάκις, &c.

Obs. 6. The multiplicative adjectives, are ; ἀπλοῦς, simple, διπλοῦς, double; τριπλοῦς, triple; τετραπλοῦς, four-fold; πενταπλοῦς, five-fold, &c.

PRONOUNS. ΑΡΤΙΚΛΗ

Pronouns are divided into,

1. Personal.

ἐγώ, I.
ού, thou.
οὗ, of him.

2. Possessive.

ἐμός, η, δν, mine.
σὸς, σῃ, σὸν, thine.
δς, ορ ἐδς, η, δν, his.

τωτερος, α, ον, our, of us two.
σφωτερος, α, ον, your, of you
two.

ἡμέτερος, α, ον, our.
ὑμέτερος, α, ον, your.
σφδς, η, δν, } their.
σφέτερος, α, ον, }

3. Relative.

δς, η, δ, who;

4. Demonstrative.

οὗτος, αὕτη, τοῦτο, } this.
οὗτε, ηδε, τόδε, }
ἐκεῖνος, η, ο, that.
αὐτὸς, η, δ, he, she, it

5. Reciprocal.

ἐμαυτοῦ, of myself.
σεαυτοῦ, of thyself.
σαυτοῦ, of himself.
ἀλλήλων, of one another.

6. Indefinites.

τις, τι, any.
δεῖνα, some one.

1.—Ἐγώ, I.

Singular.

N. ἐγώ,
G. ἐμοῦ, or μοῦ,
D. ἐμοί, or μοί,
A. ἐμὲ, or μέ.

Dual.

N. A. νῶ, νῷ,
G. D. νῶν, νῷν

Plural.

N. ἡμεῖς,
G. ἡμῶν,
D. ἡμῖν,
A. ἡμᾶς.

Σὺ, thou.

Singular.

N. σὺ,
G. σοῦ,
D. σοί,
A. σέ.

Dual.

N. A. σφῶ, σφῷ,
G. D. σφῶν, σφῷν.

Plural.

N. σμεῖς,
G. σμῶν,
D. σμῖν,
A. σμᾶς.

Oδ, of him.

Singular.	Dual.	Plural.	N.
N. —,		N. σφεῖς,	σφέα,
G. ο <small>δ</small> ,	N. A. σφωδ̄,	G. σφῶν,	
D. ο <small>δ</small> ,	G. D. σφωδ̄ν.	D. σφίσι,	
A. ο <small>δ</small> .		A. σφᾶς,	σφέα

2.—δς, ἥ, δο, who, which, what.

Singular.	Dual.	Plural.
N. δ <small>ς</small> , ἥ, δ <small>ο</small> ,		N. ο <small>δ</small> , α <small>δ</small> , δ <small>δ</small> ,
G. ο <small>δ</small> , ἥ <small>ς</small> , ο <small>δ</small> ,	N. A. δ <small>δ</small> , δ <small>δ</small> , δ <small>δ</small> ,	G. δ <small>δ</small> ν, δ <small>δ</small> ν, δ <small>δ</small> ν,
D. δ <small>δ</small> , ἥ <small>δ</small> , δ <small>δ</small> ,	G. D. ο <small>δ</small> ν, α <small>δ</small> ν, ο <small>δ</small> ν.	D. ο <small>δ</small> ις, α <small>δ</small> ις, ο <small>δ</small> ις,
A. δ <small>δ</small> ν, δ <small>δ</small> ν, δ <small>δ</small> .		A. ο <small>δ</small> ις, δ <small>δ</small> ς, δ <small>δ</small> .

Οδιος, αὐτη, τοῦτο, is declined and prefixes σ like the article : thus,

M.	F.	N.
N. ο <small>δ</small> ιος,	αὐτη,	τοῦτο,
G. τούτου,	ταύτης,	τούτον,
D. τούτῳ,	ταύτῃ,	τούτῳ.
A. τοῦτον,	ταύτην,	

Dual.		
N. A. τούτω,	ταύται,	τούτω,
G. D. τούτοιν,	ταύταιν,	τούτοιν.

Plural.		
N. ο <small>δ</small> ιοι,	αὐταις,	ταύται,
G. τούτων,	τούτων,	τούτων,
D. τούτοις,	ταύταις,	τούτοις,
A. τοῦτοις,	ταύταις,	ταύται.

Οδε is compounded of the Article, and the Particle δς. It is declined like the Article throughout.

Αὐτὸς and διεῖνος, are declined like δς, ἥ, δο.

3. From the personal pronouns and αὐτος, are compounded, ἐμαυτοῦ, σεαυτοῦ, ἑαυτοῦ.

Singular.	Plural.
N. —, —, —,	N. —, —, —,
G. ἐαυτοῦ, ἐαυτῆς, ἐαυτοῦ,	G. ἐαυτῶν, ἐαυτῶν, ἐαυτῶν,
D. ἐαυτῷ, ἐαυτῇ, ἐαυτῷ,	D. ἐαυτοῖς, ἐαυταῖς, ἐαυτοῖς,
A. ἐαυτόν, ἐαυτήν, ἐαυτό.	A. ἐαυτούς, ἐαυτάς, ἐαυτά.

In like manner are declined ἐμαυτοῦ and σεαυτοῦ, but in the Singular only : they want the Dual and Plural.

Ἄλλήλων.

Dual.

N. A. ἀλλήλω, ἀλλήλα,
G. D. ἀλλήλοιν, ἀλλήλαιν.

Plural.

N. —,		G. ἀλλήλων,
D. ἀλλήλοις, ἀλλήλαις,		
A. ἀλλήλους, ἀλλήλας, ἀλληλα.		

4.—Τίς, any.

Singular.

N.

N. τίς, τι,
G. τινὸς,
D. τινι,
A. τινά,

Dual.

N. A. τινδ,		G. D. τινοῖν.
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Plural.

N. τινὲς, τινά,		G. τινῶν,
D. τισι,		G. τινῶν,
A. τινάς, τινά.		D. τισι,

Δεῖνα, some one.

Singular.

N. δ, η, τδ, δεῖνα,
G. τοῦ, τῆς, τοῦ, δεῖνος,
D. τῷ, τῇ, τῷ, δεῖνῃ,
A. τδν, τῆν, τδ, δεῖνα.

Plural.

N. οῖ, δεῖνες,		G. τῶν, δεῖνων,
D. —, —,		G. τῶν, δεῖνων,
A. —, —.		D. —, —,

It is sometimes also indeclinable ; as, τὸν δεῖνα, τὸν τοῦ δεῖνα. Aristoph. Thesm. 622.

Remarks on the Pronouns.

1. Personal Pronouns.

Obs. 1. The Dialects of the Personal Pronouns, at large, are given in the Remarks on the Dialects, towards the end of the volume.

Obs. 2. In the genitive singular, ἐμοῦ, σοῦ, οὗ, are Attic contractions from the Ionic forms ἐμέο, σέο, ἔο. When the genitive, dative, and accusative singular of ἐγὼ are emphatic, they are written ἐμοῦ, ἐμοὶ, ἐμὲ ; otherwise μοῦ, μοὶ, μέ. The Dual forms, νῷ, νῷν ; σφῷ, σφῷν ; are Attic. In the plural, ὑμεῖς, ὑμεῖς, and σφεῖς, are contractions from ὑμέες, ὑμέες, σφέες ; and so of the other cases. In the Dative, however, a different change occurs ; ὑμῖν and ὑμῖν are contracted from ὑμέσι, ὑμέσι, and have the ν ἐφελκυστικόν added

Obs. 3. The pronoun *οὗ* is very seldom used in the Attic dialect; since, in order to express a reflexive meaning, *έαυτοῦ* takes its place. Among the Ionic and Epic writers, however, it is more frequently employed, not only in a reflexive sense, but also, and more generally, for the oblique cases of *άντός*.

Obs. 4. According to Theodosius Alexandrinus, (ed. Goetting.) the ancient pronoun of the third person was *ι*, whence the Latin *is, ejus*.

2. Possessive Pronouns.

Obs. *έσ*, *ή*, *όν*, occurs only in the singular in the Ionic and Doric writers, and in the poets; *δς* is an abbreviated form from *έσ*: *σφωτέρος* occurs only in the Ionic Poets, as also *νωτίερος*: *ἥμετερος* was used sometimes for *έμος*, as *ἥμεῖς* for *έγώ*: *σφέτερος* is sometimes used by the Attic poets for the pronoun possessive of the third person singular.

3. Demonstrative Pronouns.

Obs. 1. In *όδε*, the enclitic *δε* is annexed only to give greater strength. Instead of this *δε*, the Attics also annex the syllable *δι*; as *όδι*, *ήδι*, *τοδι*; which is analogous to the Latin *hicce*.

Obs. 2. In the pronoun *οὗτος*, the Ionians frequently insert *ε* before the termination of the case, as *τουτέω*, *τουτέων*, *τουτέους*. The Attics annex an *ι* to this pronoun in all cases and genders, to give a stronger emphasis; as *οὗτοι*, *αὐτη*. In the neuter, this *ι* took the place of *ο* and *α*; as *τουτι*, *ταυτι*. For the same reason the Latins annexed *met*, *te*, *pte*, *ce*; as *egomet*, *tute*, *meapte*, *hicce*. Hence *οὗτοι* is only used in an absolute designation, *οὗτος* with reference also to a pronoun relative which follows it.

Obs. 3. Instead of *ι* the syllables *γι* and *δι* are annexed to the cases which end in a short vowel, for the same purpose; as *τουτογι*, *ταυταγι*, *τουτοδι*. This appears only to have been used in familiar discourse, as it occurs in the comic writers alone. *Οδι* also does not occur in the tragedians. From this we must distinguish the *ι* which the Attics and Ionians frequently annex to the dative plural, as *τούτοιι*, *ταύταιι*.

Obs. 4. Some adjectives compounded with *οὗτος* follow its declension, but reject the *τ* throughout; as *τοσοῦτος*, *τοσαύτη*, *τοσοῦτο*, from *τόσος*: *τοιοῦτος*, *τοιαύτη*, *τοιοῦτο*, from *τοίος*: *τηλκοῦτος*, *τηλκαύτη*, *τηλκοῦτο*, from *τηλκός*. The *ι paragogicum* is often annexed to these also, as *τοιουτοι*, *τοιουτοι*, *τοιαυται*, *τοιαυται*.

Obs. 5. The Attics sometimes use *τοῦτον* for *τοῦτο*; as *τοῦτον πέλαγος*, *Pausan.* 8. 54. (See *Obs.* 9. below.) So also, *τοσοῦτον* for *τοσοῦτο*, and *τοιοῦτον* for *τοιοῦτο*. *Xen. Cyrop.* 1. 1. *Thucyd.* 2. 50. In like manner, *τὸ ἄλλον* for *τὸ ἄλλο*, *Arrian. Exp. Alex.* 1. 19.

Obs. 6. *ἐκεῖνος* has also the *paragogicum*; as, *ἐκεῖνοσι*, *ἐκεῖνοι*, *ἐκεῖνοι*. For *ἐκεῖνος*, the Ionians, and likewise the Attic tragic writers, used *κεῖνος*. The Æolians said *κῆνος*. The Darians *τῆνος*.

Obs. 7. *Αὐτός* was used for the third person; and yet it has the proper signification of *he, she, it*, only in the oblique cases; and even in these only when they stand *after* some other word or words in the clause. In the nominative, and in the oblique cases when these last *begin* a clause, it signifies, not *he or him*; but *he himself, himself, &c.*; thus, *ἔδωκεν αὐτοῖς, he gave to them*; *οὐχ ἔωρακας αὐτὸν, thou hast not seen him*; but *αὐτὸς ἔφη, he himself said it*: *παρεγένοντο αὐτοὶ, they themselves were present*: *αὐτὸν ἔωρακα, I have seen the person himself*: *αὐτοῖς ἔδωκε, he gave to the persons themselves, &c.* When the article immediately precedes, the phrase means *the same*; as, *ὁ αὐτὸς ἀνήρ, the same man*: *τὸ αὐτό or τὸν αὐτό, the same thing*.

Obs. 8. *αὐτοῦ, αὐτῆς, αὐτόν, &c.* with the rough breathing on the initial syllable, are not from *αὐτός* immediately, but are contracted for *έαυτοῦ, έαυτῆς, έαυτόν, &c.*

Obs. 9. The Attics frequently use *ταύτην*, for *τὸ αὐτό*, *Aristoph.* 253. *Xen. Ages.* 3. 2. *id. Anab.* 6. 3. &c.

4. Reciprocal Pronouns.

Obs. 1. These pronouns are not compounded of *ἐμέ, σέ, δέ*, and *αὐτός*, but of *ἐμέο, σέο, δό*, old *genitive* forms for *ἐμοῦ, σοῦ, οὗ*. These pronouns never occur in Homer as one vowel, but separate, as *ἐμὲ αὐτόν, σὲ αὐτόν, δέ αὐτόν, &c.* In Herodotus they are separated and transposed; as, *αὐτοῦ ἐμεῦ, αὐτῷ μοι, &c.* The Attics separate or transpose, when they wish to convey a *reflexive* meaning: for it is observable, that in these compound pronouns, unless thus arranged, *αὐτός* loses its peculiar force; thus, *σαυτόν* means *thee merely, but αὐτόν σε, thee thyself*.

Obs. 2. Properly, according to their composition, only the *genitivē* of these pronouns should have been in use. It is owing to arbitrary usage, that *ἐμέο, σέο, and δό*, are compounded with other cases of *αὐτός* besides the *genitive*.

Obs. 3. Whenever there is need of a plural for *ἐμαυτοῦ*, and *σεαυτοῦ*, the parts of the compound are declined separately; as *ἡμεῖς αὐτοί, ὑμεῖς αὐτοί, ἡμῶν αὐτῶν, ὑμῶν αὐτῶν, &c.*

5. Indefinite Pronouns.

Obs. 1. The Indefinite *τις*, as being an enclitic, is commonly used without an accented mark; the interrogative *τις* (*who?*) has the accent always on the *ι* in the dissyllable cases, (*τίνες*, *τίσι*,) and is thereby distinguished, as also in the nominative singular, by the invariable acute accent, from the indefinite *τις*.

Obs. 2. The Ionians said for *τινός*, *τινί*, &c. *τέο*, and contracted, *τιν*. Dat. *τίω*. Gen. pl. *τίων*, Dat. *τίοις*, *τίοιαι*. The Attics contracted *τινός* into *τον*, *τινί* into *τω*, in all the genders, and wrote them without an accent. In the plural they used only *τινῶν*, *τιστ*. There existed also different forms of the pronouns *τις* and *τεδς*. The *Grammarians* say, that from *τινός* a new nominative *τιος*, *τιον*, *τιω*, was formed; and from this, according to them, came *τον*, by the Ionians resolved into *τέο* and *τίφ*.

6. Remarks on the combination of *δς* and *τις*.

Obs. 1. The indefinite *τις* is sometimes subjoined to the relative *δς*, and a new form arises, with the signification, *whoever*, which has each of its constituent parts separately declined; as *ὅστις*, *ἥτις*, *ὅτι*, (or *δ τι*, to distinguish it from *ὅτι*, *that*,) Gen. *οὗτινος*, *ἥτινος*, *οὗτινος*; Dat. *ὅτινι*, *ἥτινι*, *ὅτινι*, &c.

Obs. 2. Homer says *δ τις*, for *ὅστις*, and retains, with the rest of the Ionic writers, the *δ* unchanged in all the cases, as *ὅτιν*, *Od. ι'*, 424. and *ὅτιτο*, *ὅτιτεν*, *Od. ι'*, 124. *χ'*, 377. *ρ'*, 121. for *οὗτινος*, *ἥτινος*. So also in the dative *ὅτεω*, *Il. ι'*, 6, 664. Accus. *ὅτινα*, *Od. ι'*, 204. Nom. Pl. Neut. *ὅτινα*, *Il. χ'*, 450. Gen. *ὅτεων*, *Od. ρ'*, 39, &c. The Attics retained this in the genitive and dative singular; as *ὅτον*, *ὅτω*, for *οὗτινος*, *ἥτινι*. The form *ὅτιν*, however, also occurs, *Xen. Anab.* 7. 6. and likewise *ὅτοισι* in Sophocles and Aristophanes.

Obs. 3. Instead of the neuter plural *ἄττα*, Homer and Herodotus have *ἄσσα*, from the Doric *σά* for *τινά*. The Attics instead of this say *ἄττα*. This last, however, must not be confounded with *ἄττα*, which the Attics used in certain combinations, particularly with adjectives, for the neuter plural *τινά*; as *ἄλλ' ἄττα*, *ἔτερ' ἄττα*, *τοιαῦτ' ἄττα*, and for which the form *ἄσσα* occurs, *Od. τ'*, 218.

VERB.

VERBS are of two kinds ; 1. in *Ω*, 2. in *MI*.

Verbs in *Ω* are either such as have a consonant before *ω*, or such as have a vowel, *α*, *ε*, *ο*, before it. The former are called *barytone* verbs ; because they have the acute accent on the penultima, and the last syllable necessarily has the grave accent, (*βαρύν τόνον*,) not expressed in writing : the latter are called *pure*, or *contracted*, verbs, because *ω* is contracted by the Attics into one vowel with the preceding : they are also styled *circumflex* verbs, because, after contraction, the *ω* receives a circumflex ; as *φιλέω*, *φιλῶ*. These, however, are not at all different from the barytons, since it is merely required to contract in the present and imperfect.

Verbs have three Voices ; the *Active*, *Passive*, and *Middle* : Five Moods ; *Indicative*, *Imperative*, *Optative*, *Subjunctive*, and *Infinitive* :

Nine Tenses ; *Present*, *Imperfect*, *Perfect*, *Pluperfect*, *First* and *Second Future*, *First* and *Second Aorist*, and, in the Passive, *Pauo-post-futurum* :
 Three Numbers ; *Singular*, *Dual*, and *Plural*.

Obs. The older Grammarians, and the earliest modern ones, reckoned *fourteen* conjugations ; seven of *barytone* verbs, according to the characteristic consonant of the present tense, and the formation of the future ; three of verbs *circumflex* ; and four of verbs in *μι*. I. Barytone verbs. 1st. in *β*, *π*, *φ*, *πτ*, Future *ψ*. 2d. in *γ*, *κ*, *χ*, *κτ*, Future *ξ*. 3d. in *δ*, *θ*, *τ*, Future in *σ*. 4th. in *ζ*, *σσ*, *ττ*, Future *ξ* or *σ*. 5th. in *λ*, *μ*, *ν*, *ρ*, Future *ῶ*. 6th. *ω* pure, as *ωνω*, Future *σ*. 7th. in *ξ* and *ψ*, Future *ησω*. II. Verbs *circumflex*. 1st. *ēω*. 2d. in *āω*. 3d. in *ōω*. III. Verbs in *μι*. 1st. in *ημι*, *ης*, Infin. *ēvai*. 2d. in *ημι*, *ης*, Infin. *āvai*. 3d. in *ωμι*, Infin. *ōvai*. 4th. in *vμι*, Infin. *ōvai*. The modern and more simple division takes its origin from Vervey and Weller.

Observations on the Voices of the Greek Verb.

THE Active and Passive Voices having nothing very peculiar in their signification, as compared with those of the Latin language, we shall confine ourselves, therefore, to a consideration of the Middle Voice.

The *Middle Voice*, in Greek, is so called, because it has a *middle* signification between the Active and Passive Voices, implying neither action nor passion simply, but an union, in some degree, of both. Middle Verbs may be divided into *Five Classes*, as follows :

1. In Middle Verbs of the *First Class*, the action of the Verb is reflected *immediately* back upon the agent; and hence Verbs of this Class are exactly equivalent to the *Active Voice* joined with the *Accusative* of the reflexive Pronoun ; as *λοίω*, *I wash another*; *λοίομαι*, *I wash myself*; the same as *λοίω λοιαντόν*.

2. In Middle Verbs of the *Second Class*, the agent is the *remote object* of the action of the Verb, with respect to whom it takes place ; so that Middle Verbs of this Class are equivalent to the *Active Voice* with the *Dative* of the reflexive Pronoun (*ἔμαυτιῶ*, *σεαυτῷ*, *ἐαυτῷ*) ; as *αἴρειν*, *to take up any thing for another, in order to transfer it to another*; *αἴρεισθαι*, *to take up in order to keep it one's self, to transfer to one's self*. Hence Verbs of this Class carry with them the idea of a thing's being done *for one's self*.

3. Middle Verbs of the *Third Class* express an action which took place at the command of the agent, or with regard to it ; which is expressed in English by *to cause*. In other words, this Class may be said to signify, *to cause any thing to be done*; as *γράφω*, *I write*; *γράφομαι*, *I cause to be written*, *I cause the name, as of an accused person, to be taken down in writing by the magistrate before whom the process is carried*, or, simply, *I accuse*.

4. The *Fourth Class* of Middle Verbs includes those which denote a *reciprocal* or *mutual action* ; as *οντέδεσθαι*, *to make libations along with another*, *to make mutual libations*, i. e. *to make a league*; *διαλύεσθαι*, *to dissolve along with another*, *to dissolve by mutual agreement*. To this class belong Verbs signifying “*to contract*,” “*quarrel*,” “*contend*,” &c.

5. The *Fifth Class* comprehends Middle Verbs of the *First Class*, when followed by an *Accusative*, or some other Case ; in other words, it embraces all those Middle Verbs which denote an action reflected back on the agent himself, and which are at the same time followed by an *Accusative*, or other Case, which that action farther regards ; as, *ἀναμνάθαι τι*, *to recall any thing to one's own recollection*.

6. As regards the *Tenses of the Middle Voice*, the student will take notice,—

(a) That the Future Middle has usually an *Active*, sometimes a *Passive* sense, while the Future Passive has seldom, if ever, the signification of the Middle.

(b) In many Verbs the Aorist Passive has a Middle signification. In such Verbs, either the Aorist Middle is obsolete or rare, or else it has one of the meanings of the Verb, and generally the original one, appropriated to itself, and the Passive Aorist another: thus, the Aorist Passive *σταλῆναι*, is attached with the medial signification to *στέλλεσθαι*, *to journey*; whereas *στείλασθαι*, the proper Aorist middle, belongs only to *στέλλεσθαι*, *to clothe one's self, or send for.*

(c) The Perfect Middle, in some Verbs, supplies the place of the Perfect Active, this latter Tense being obsolete on account of euphony; as *ἔκπορα*, *ἀκήκοα*, *ἔσπορα*, *λέκουπα*, *οἴδα*, *πέπονθα*, *τέιοκα*, &c. In many Verbs, however, the Perfect Middle is found with an Intransitive meaning, clearly based upon, and deducible from, its Middle meaning. To understand the examples which follow, the student will bear in mind the peculiar force of the Perfect Tense of the Verb in *all* the Voices, viz. its reference to a *continued action*. Thus:

**Ἀγνυμι*, *I break.* Perf. Middle, *ἔκαγα*, *I have caused myself to be broken*, (by not offering, for example, sufficient resistance,) *and I continue broken*, i. e. *I am broken.*

Αροίγω, *I open.* Perf. M. *ἀρέψωμα*, *I have caused myself to be opened*, (speaking, for example, of a door which does not offer sufficient resistance in remaining shut,) *and I continue open*, i. e. *I stand open.*

**Ἐγγίζω*, *I awaken.* Perf. M. *ἐγγίγομα*, *I have awakened myself, and continue awake*, i. e. *I am awake.*

**Ἐλπω*; *I give hopes.* Perf. M. *ἔλπημα*, *I have given myself hopes, and I continue in hopes*, i. e. *I hope.*

**Ολλυμι*, *I destroy.* Perf. M. *ὄλωλα*, *I have destroyed or ruined myself, and I continue ruined*, i. e. *I am undone.*

Πήγγυμι, *I fix.* Perf. M. *πέπηγα*, *I have fixed myself, and continue fixed*, i. e. *I am fixed.*

Μένω, *I remain.* Perf. M. *μέμονα*, *I have caused myself to remain, and I continue remaining*, i. e. *I persevere.* The Perfect Active *μεμένηκα*, merely signifies, *I have remained.*

Πρωσσω, *I do.* Perf. M. *πέπραγα*, *I have caused myself to do, I have acted in such a way as to do*; hence *πέπραγα καλῶς*, *I have caused myself to do well, I have acted in such a way as to do well, and I continue to do well*, i. e. *I do well, I am fortunate, or prosperous.*

The list might be extended farther, but a sufficient number of examples have been cited to show that the Perfect Middle can only obtain its Intransitive meaning through its *Middle* one. It seems therefore incorrect to term it, as some Grammarians have done, the *Second Perfect Active*.

(d) The Perfect and Pluperfect Passive are often used in a Middle sense. This appears in general to be the case, when the corresponding Middle Tenses are either obsolete or rare.

The Doctrine of the Moods and Tenses will be given at the end of the Syntax.

The Verb '*Eiμι*, *to be*.

INDICATIVE MOOD.

Present Tense.

Sing. <i>εἰμι</i> ,	<i>εἰς</i> or <i>εἰ</i> ,	<i>εστι</i> ,
<i>I am,</i>	<i>thou art,</i>	<i>he is.</i>
Dual.	<i>εστόντες</i> ,	<i>εστόντες</i> ,
	<i>you two are,</i>	<i>they two are.</i>
Plur. <i>εσμέν</i>	<i>εστέ</i>	<i>εστούσι</i> ,
<i>we are,</i>	<i>ye are,</i>	<i>they are.</i>

Imperfect, *ἦν*, *I was.*

S. <i>ἦν</i> ,	<i>ἦς</i> ,	<i>ἦ</i> or <i>ἦν</i> ,
D. <i>ἦτον</i> ,	<i>ἦτον</i> ,	<i>ἦτην</i> ,
P. <i>ἦμεν</i> ,	<i>ἦτε</i>	<i>ῆσαν.</i>

Future, *ἔσομαι*, *I will be.*

S. <i>ἔσομαι</i> ,	<i>ἔση</i> ,	<i>ἔσεσται</i> ,
D. <i>ἔσθεθον</i> ,	<i>ἔσεσθον</i> ,	<i>ἔσεσθον</i> ,
P. <i>ἔσθεθα</i> ,	<i>ἔσεσθε</i> ,	<i>ἔσονται.</i>

IMPERATIVE MOOD.

Present and Imperfect, *ἴσθι*, *be thou.*

S.	<i>ἴσθι</i> or <i>ἴσο</i> ,	<i>ἴστω.</i>
D.	<i>ἴστον</i> ,	<i>ἴστων,</i>
P.	<i>ἴστε</i> ,	<i>ἴστωσαν.</i>

OPTATIVE MOOD.

Present and Imperfect, εἰην, I might be.

S. εἰην,	εἰης,	εἰη,
D.	εἰητον,	εἰητην,
P. εἰημεν,	εἰητε,	εἰησαν or εἰεν.

Future, ἐσοίμην, I would be.

S. ἐσοίμην,	ἐσοιο,	ἐσοιτο
D. ἐσοίμεθον,	ἐσοισθον,	ἐσοισθην,
P. ἐσοίμεθα,	ἐσοισθε,	ἐσοιντο.

SUBJUNCTIVE MOOD.

Present and Imperfect, ὁ, I may be.

S. ὁ,	ἥς,	ἥ,
D.	ἥτον,	ἥτον,
P. ὁμεν,	ἥτε,	ὥστε

INFINITIVE MOOD.

Present and Imperfect.

εῖναι, to be.

Future.

ἵσσεσθαι, to be about to be.

PARTICIPLES.

Present.

N. ὅν,	οὖσα,	ὅν, being.
G. ὅντος,	οὖσης,	ὅντος.

Future.

N. ἐσόμενος,	ἐσομένη,	ἐσόμενον, about to be.
G. ἐσόμενου,	ἐσομένης,	ἐσόμενον.

Remarks on Εἰμί.

Obs. 1. The root of εἰμι is the old verb εἰω; hence εἰς and εἰ in the second person, of which, however, εἰ is more used than the other. It is remarkable that the form εἰμι is actually

an Æolic one, received into the common dialect. From ἡμι the form ἡμι properly arose. The Boeotians, however, a branch of the Æolians, used ει for η, and hence said ειμι for ημι, which was copied into the Attic and common dialects.

Obs. 2. The original form of the imperfect, appears to have been, εια, ειας, ειε, &c. *Il. δ'*, 321. ε, 887. *Herod. 1. 187*, &c. Instead of this, Homer has also ηα, *Il. ε*, 808, &c. which was probably a purer Ionic form than the first. From this old imperfect, arose by contraction the Attic η, ης, η, &c.: thus, εια contracted η; ειας, contr. ης; ειε contr. η; and, with the ν ἐφελκυστικόν, ην; which form is more common than η.

Obs. 3. Instead of ης, the Attics more commonly said ησθα; instead of ηιον, ηιην, they used more frequently ησιον, ησιην; and in the plural ηστε for ηιε. In the third person plural, ην occurs for ησαν, in an inscription in Æschines, in *Ctes. p. 573*, and also in *Hesiod. Th. 321. Herod. 5. 12*; but particularly in the Doric, as in Epicharmus, *ap. Athen. 2. p. 250*, &c.

Obs. 4. ξομαι, the future of ειμι, is borrowed from the middle. In the second person singular, it has also ξσι for ξηγ, and in the third person, ξσται by contraction for ξσται; this form ξσται is the one most commonly used.

Obs. 5. A pluperfect form, as it is called, is generally added in grammars; as, ημην, ησο, ητο; ημεθον, ησθον, ησθην; ημεθα, ησθε, ηντο. This, however, is properly an imperfect middle, and does not make its appearance in the best grammars: it is disapproved of by the Grammarians.

Obs. 6. Instead of ισθι in the imperative, there was also an old form ισο, or ξσσο, *Od. 4. 303. γ'*, 200, from which the other persons are derived almost regularly. The student will be careful not to confound this ισθι with a form similar to it in every respect as regards appearance, viz. ισθι, the imperative of ισημι, contracted from ισαθι, and borrowed by ειδεω, *I know*. —The form ξστων for ξστωσαν, occurs in Xenophon, *Cyrop. 4. 6. and 8. 6.*

Obs. 7. The form ειεν is given in all grammars along with ειησαν. It is, in fact, the most frequently used of the two. It occurs also adverbially in the sense of the Latin *esto! well, be it so!* and appears to have been retained in the language of common life from the old ειε for ειη, with ν ἐφελκυστικόν; for the sense requires the singular, not the plural. It is met with chiefly in Plato and Aristophanes.

Verbs in ο.

There are four Conjugations of Verbs in ο, distinguished by the termination of the First Future.

The First Conjugation in ψω, as τύπτω, τύψω.

The Second in ξω, as λέγω, λέξω.

The Third in σω, as τίω, τίσω.

The Fourth in a liquid before ω, as ψάλλω, ωαλῶ.

General Observations.

Obs. 1. When the First Person Plural ends in μεν, the Dual has no first person. The tenses to which this remark applies are, all those of the Active voice, together with the Aorists of the Passive.

Obs. 2. In the Present, Perfect, and Future of the Indicative, and all the Subjunctive, the third person plural ends in σι or ται; and the second and third persons Dual are the same.

Obs. 3. The Imperfect, Pluperfect, and the two Aorists of the Indicative, together with all the Optative, form the Dual in ον, ην. Elmsley, however, on *Aristoph. Acharn.* 773. says, that the 2d and 3d persons Dual were always alike.

ACTIVE VOICE.

1. The Principal Parts.

Pres. τυπτω. 1st. Fut. τύψω. Perf. τέτυφα.
2d. Aorist, ἔτυπον.

2. The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπτω					
Imperf.	ἔτυπτον	{ τύπτ-ς	-οιμι	-ω	-ειν	-ων
1st. Fut.	τύψ-ω		-οιμι		-ειν	-ων
1st. Aor.	ἔτυψα	τύψ-ον	-αιμι	-ω	-ας	-ας
Perfect.	τέτυφα	{ τέτυφ-ς	-οιμι	-ω	-ένατ	-ώς
Pluperf.	ἔτετύφειν					
2d. Aor.	ἔτυπον	τύπ-ς	-οιμι	-ω	-εῖν	-ων
2d. Fut.	τυπ-ω		-οιμι		-εῖν	-ων

3. Numbers and Persons.

INDICATIVE MOOD.

Present, I strike.

S. τύπιω,	τύπιεις,	τύπιει,
D. τύπιον,	τύπιειτον,	τύπιειτον,
P. τύπιομεν,	τύπιειτε,	τύπιουσι.

Imperfect, I was striking.

S. ἔτυπτον,	ἔτυπτεις,	ἔτυπτε,
D. ἔτυπτετον,	ἔτυπτετον,	ἔτυπτέτην,
P. ἔτυπτομεν,	ἔτυπτετε,	ἔτυπτον.

First Future, I shall strike.

S. τύψω,	τυψεις,	τυψει,
D. τυψετον,	τυψετον,	τυψετον,
P. τύψομεν,	τυψετε,	τυψουσι.

First Aorist, I struck.

S. ἔτυψα,	ἔτυψας,	ἔτυψε,
I. ἔτυψατον,	ἔτυψατον,	ἔτυψάτην,
P. ἔτυψαμεν,	ἔτυψατε,	ἔτυψασι.

Perfect, I have struck

S. τέτυφα,	τέτυφας,	τέτυφε,
D. τέτυφατον,	τέτυφατον,	τέτυφατον,
P. τέτυφαμεν,	τέτυφατε,	τέτυφασι.

Pluperfect, I had struck.

S. ἔτετυφειν	ἔτετυφεις,	ἔτετυφει,
D. ἔτετυφειτον,	ἔτετυφειτον,	ἔτετυφειτην,
P. ἔτετυφειμεν,	ἔτετυφειτε,	ἔτετυφεισαν.

Second Aorist, I struck.

S. ἔτυπον,	ἔτυπες,	ἔτυπε,
D. ἔτυπετον,	ἔτυπετον,	ἔτυπέτην,
P. ἔτυπομεν,	ἔτυπετε,	ἔτυπον.

Second Future, I shall strike.

S. τυπῶ,	τυπεῖς,	τυπεῖ,
D. τυπεῖτον,	τυπεῖτον,	τυπεῖτον,
P. τυποῦμεν,	τυπεῖτε,	τυπρῦσι.

IMPERATIVE MOOD.

Present, strike.

S. τύπτε,	τυπτέτω,
D. τύπτετον,	τυπτέτων,
P. τύπτετε,	τυπτέτωσαν.

First Aorist, strike.

S. τύψον,	τυψάτω,
D. τύψατον,	τυψάτων,
P. τύψατε,	τυψάτωσαν.

Perfect, have struck.

S. τέτυφε,	τετυφέτω,
D. τετύφετον,	τετυφέτων,
P. τετύφετε,	τετυφέτωσαν.

Second Aorist, strike.

S. τύπε,	τυπέτω,
D. τύπετον,	τυπέτων,
P. τύπετε,	τυπέτωσαν.

OPTATIVE MOOD.

Present, I might be striking.

S. τύπτοιμι,	τυπτοῖς,	τυπτοί,
D.	τυπτοῖσον,	τυπτοῖτην,
P. τύπτοιμεν,	τυπτοῖτε,	τυπτοῖεν.

First Future, I might hereafter strike

S. τύψοιμι,	τυψοῖς,	τυψοί,
D.	τυψοῖσον,	τυψοῖτην,
P. τύψοιμεν,	τυψοῖτε,	τυψοῖεν.

First Aorist, I might have struck

S. τύψαιμι,	τυψαῖς,	τυψαῖ,
D.	τυψαῖσον,	τυψαῖτην,
P. τύψαιμεν,	τυψαῖτε,	τυψαῖεν.

Æolic First Aorist.

S. τύψαια,	τυψαιας,	τυψαιε
D.	τυψαιατον,	τυψαιατην,
P. τυψαιαμεν	τυψαιατε,	τυψαια.

Perfect, I might have been striking.

S. τετύφοιμι,	τετυφοίς,	τετυφοί,
D.	τετυφοίτον,	τετυφοίτην,
P. τετύφοιμεν,	τετυφοίτε,	τετυφοίεν.

Second Aorist, I might have struck.

S. τύποιμι,	τυποίς,	τυποί,
D.	τυποίτον,	τυποίτην,
P. τυποίμεν,	τυποίτε,	τυποίεν

Second Future, I should hereafter strike.

S. τυποῖμι,	τυποῖς,	τυποῖ,
D.	τυποῖτον,	τυποῖτην,
P. τυποῖμεν,	τυποῖτε,	τυποῖεν

SUBJUNCTIVE MOOD.

Present, I may strike.

S. τύπω,	τυπήσ,	τυπή,
D.	τυπήτον,	τυπήτην,
P. τύπωμεν,	τυπήτε,	τυπώσι.

First Aorist, I may have struck.

S. τύψω,	τυψῆς,	τυψῆ,
D.	τυψητον,	τυψητην,
P. τύψωμεν,	τυψητε,	τυψωσι.

Perfect, I may have been striking.

S. τετύψω,	τετυψῆς,	τετυψῆ,
D.	τετυψητον,	τετυψητην,
P. τετύψωμεν,	τετυψητε,	τετυψωσι.

Second Aorist, I may have struck.

S. τύπω,	τυπῆς,	τυπῆ,
D.	τυπήτον,	τυπήτην,
P. τύπωμεν,	τυπήτε,	τυπώσι.

INFINITIVE MOOD.

Present, τύπτειν, to strike.

First Future, τύψειν, to be going to strike.

First Aorist, τύψαι, to have struck.

Perfect, *τετυφέναι*, *to have been striking*.

Second Aorist, *τυπεῖν*, *to have struck*.

Second Future, *τυπεῖν*, *to be going to strike*

PARTICIPLES.

N. *τύπτων*,

G. *τύπτοντος*,

τυπτουσα,

τυπτουσης,

τυπτον,

τυπτοντος, &c.

First Future, *going to strike*.

N. *τύψων*,

G. *τύψοντος*,

τυψουσα,

τυψουσης,

τυψον,

τυψοντος.

First Aorist, *having struck*.

N. *τύψας*,

G. *τύψαντος*,

τυψασα,

τυψάσης,

τυψαν,

τυψαντος.

Perfect, *who has been striking*.

N. *τετυφώς*,

G. *τετυφότος*,

τετυφνια,

τετυφνιας,

τετυφδς,

τετυφδтос.

Second Aorist, *having struck*.

N. *τυπών*,

G. *τυπόντος*,

τυποῦσα,

τυπουσης,

τυпδв,

τυпднтоς.

Second Future, *going to strike*.

N. *τυπῶν*,

G. *τυπόντος*,

τυποῦσα,

τυпоуси,

τυповн,

τυповнтоς.

General Observation.

Obs. In the English expression of the tenses, &c. much precision is not to be expected. Their use and signification depend on the conjunctions and participles to which they are joined. The optative, for example, which, in its genuine sense, i. e. expressive of a wish, is never joined with *αν*, is seldom used in the potential sense without it. Again, the first and second aorist participles are rendered by *having*, when, in fact, the English language has no aorist participle, and *having* is the form of its perfect participle. If we were required to give a strict translation to an aorist participle, and such an one as would conform nearest to the idiom of our language, we should be compelled to use a tense of a verb; thus,

τοῦτο ποιήσας ἀπῆλθεν, is commonly rendered, *having done this he departed*, when in fact it should be, *when he did this, he departed*. So *ταῦτα ἀκούσας εἶπεν*, *when he heard these things he said*. Sometimes a conjunction may be inserted in English, as *ἰδὼν δὲ, ἐξέδραμε καὶ καθυλάκτει*, *and he saw and ran and kept barking*.

AUGMENT.

Of the Nine Tenses.

Three receive an *Augment* continued through all the Moods : viz. the Perfect, Pluperfect, and Paulo-post-Futurum.

Three receive an *Augment* in the Indicative only : viz. the Imperfect, and the two Aorists.

Three receive no *Augment* : viz. the Present and the two Futures.

There are *Two Augments*; the *Syllabic*, when the Verb begins with a Consonant; the *Temporal*, when the Verb begins with a Vowel. The Syllabic is so called, because it adds a *Syllable* to the word ; the Temporal, because it increases the *time* or quantity of the initial vowel.

Obs. 1. In Homer, Hesiod, and other old Poets, the use of the Augment is very fluctuating. The same word occurs sometimes with the Augment, and sometimes without it, while other words again have it regularly. This diversity does not appear to have been caused by the revisers, the Grammarians, or transcribers, since the restoration of consistency in this respect would entirely destroy the measure and rhythm of the verses. In Herodotus and other prose writers, the Augment is almost regular, but it is also sometimes omitted. The Attics again observed it regularly, except in passages of the poets where the language was formed upon the model of the ancient language, as, for example, in the chorusses of the Dramatic writers.

Obs. 2. The Augment appears originally to have consisted, in all cases, of the prefix *ε-*, as well in words beginning with a vowel as in those which began with a consonant. Thus we still find in the old Ionic Poets, *ἔλφην* for *ἥφην*; *ἔεστο* for *ἕστο*,

&c. This kind of Augment occurs more rarely in Herodotus, and only in certain words ; as, ἔνδανς, ἔιδε, ἔάλωκα, ἔόργεε, &c. On the other hand, we find in him, οἰκα, οἰκώς, for the Homeric ξοικα, ξοικώς. The Attics retained this ε in some words ; as, for example, in ξαξε, ἔάγη, έαγώς, from ἄγω, *frango*, to distinguish them from ηξα, &c. from ἄγω, *fero* : in ἔάλωκα and ἔάλω : in ξοικα, ξοικα, ξοργα, because in these three the characteristic of the perfect middle, οι and ο, could not be effaced : but particularly in verbs beginning with a vowel which is not capable of being lengthened, as ἔώθουν, ξωσμαι, from θέω; ξωνούμην, ξώνημαι, from θνέωμαι; ξούρουν, from ουρέω. Afterwards, however, the usage was thus far determined, that ε was only prefixed to verbs which began with a consonant ; while in others beginning with a vowel, it coalesced with a long vowel or a diphthong. The first is called, as has been already stated, the *Syllabic Augment*, the latter the *Temporal*.

Obs. 3. The Augment serves to prevent ambiguity ; else the Imperfect τίπτε would be confounded with the Imperative, and the First Aorist τύψας with the Participle.

1. *Syllabic Augment.*

RULES.

1. The *Imperfect* and the *Two Aorists* simply prefix an ε, as ἔτυπτον, ἔτυψα, ἔτυπον.

2. The Augment of the *Perfect* tense is formed by repeating the initial consonant of the verb, and by annexing an ε, as τέτυφα. This repetition of the initial consonant is called *Reduplication*. If the initial consonant be an aspirate, then, according to the rules of Euphony, instead of the aspirate, the corresponding smooth must be used, as φιλέω, *I love*, perfect, πεφίληκα, not φε-φίληκα ; θέω, *I sacrifice*, perf. τέθυκα, not θέθυκα.

3. The Augment of the *Pluperfect* is formed by prefixing ε to the Reduplication of the Perfect, as ἔτετύφειν.

4. The *Paulo-post-futurum*, which is formed from the Perfect, has the reduplicative augment like that tense, as τετύψομαι.

Exceptions and Remarks.

Obs. 1.

1. In Verbs beginning with $\acute{\eta}$, after the augment $\acute{\eta}$ is doubled, as $\acute{\eta}\acute{\eta}\pi\tau\omega$, *I cast*, imperfect, $\acute{\eta}\acute{\eta}\acute{\eta}\pi\tau\omega\tau$; $\acute{\eta}\acute{\eta}\omega$, *I flow*, imperfect, $\acute{\eta}\acute{\eta}\acute{\eta}\acute{\eta}\omega\tau$.

2. In the three verbs $\beta\omega\lambda\omega\mu\alpha\iota$, *I will*, $\delta\bar{\nu}\alpha\mu\alpha\iota$, *I am able*, $\mu\bar{\varepsilon}\lambda\omega$, *I am about*, the Attics often prefix the *temporal* instead of the *syllabic* augment; as $\eta\beta\omega\lambda\omega\mu\eta\tau$, $\eta\delta\bar{\nu}\alpha\mu\eta\tau$, $\eta\mu\bar{\varepsilon}\lambda\omega\eta\tau$. There appears indeed, to be some analogy between these verbs in point of meaning.*

3. The Ionians, and all the Poets except the Attics, often omit the augment in the imperfect, pluperfect, and the two aorists; as $\kappa\alpha\iota\omega\tau\omega$ for $\acute{\eta}\kappa\alpha\iota\omega\tau\omega$; $\tau\bar{\nu}\phi\iota\sigma\alpha\tau$ for $\acute{\eta}\acute{\eta}\tau\bar{\nu}\phi\iota\sigma\alpha\tau$, $\delta\acute{\eta}\acute{\eta}\alpha\tau\omega$ for $\acute{\eta}\delta\acute{\eta}\acute{\eta}\alpha\tau\omega$; $\beta\bar{\eta}$ for $\acute{\eta}\bar{\eta}$. In the pluperfect this is done even in prose.

4. In Homer, Hesiod, and other poets, the second aorist active and middle often receive the reduplication, and retain it throughout the moods; as $\kappa\kappa\acute{\eta}\mu\omega\tau$, $\kappa\kappa\acute{\eta}\mu\omega$; for $\acute{\eta}\kappa\acute{\eta}\mu\omega\tau$, $\acute{\eta}\kappa\acute{\eta}\mu\omega$; from $\kappa\acute{\eta}\mu\omega\tau$; $\pi\acute{\eta}\pi\theta\omega\tau$, $\pi\acute{\eta}\pi\theta\omega$; for $\acute{\eta}\pi\acute{\eta}\theta\omega\tau$, $\pi\acute{\eta}\pi\theta\omega\tau$; from $\pi\acute{\eta}\theta\omega\tau$.

Obs. 2.

1. If the verb begin with $\acute{\eta}$, the perfect and pluperfect do not take the reduplication, but the $\acute{\eta}$ is doubled, and ϵ prefixed, as $\acute{\eta}\acute{\eta}\pi\tau\omega$, $\acute{\eta}\acute{\eta}\acute{\eta}\pi\tau\omega\tau$. *vid.* Obs. 1. Rule 1. Homer, however, has $\acute{\eta}\acute{\eta}\rho\mu\pi\omega\mu\tau\omega\tau$, *Od.* ζ' , 59.

2. When a verb begins with a double consonant, instead of the reduplication, ϵ alone is used, as $\zeta\eta\acute{\eta}\epsilon\omega$, $\acute{\eta}\zeta\eta\acute{\eta}\epsilon\omega\tau$; $\xi\acute{\eta}\omega$, $\acute{\eta}\xi\acute{\eta}\omega\mu\alpha\iota$; $\psi\acute{\eta}\lambda\omega$, $\acute{\eta}\psi\acute{\eta}\lambda\omega\mu\alpha\iota$.

3. In most cases also where the verb begins with two consonants, no reduplication takes place, but ϵ alone is used; as $\sigma\pi\acute{\eta}\iota\omega\tau$, $\acute{\eta}\sigma\pi\acute{\eta}\iota\omega\mu\alpha\iota$; $\varphi\theta\acute{\eta}\iota\omega\tau$, $\acute{\eta}\varphi\theta\acute{\eta}\iota\omega\mu\alpha\iota$; $\kappa\acute{\eta}\iota\omega\tau$, $\acute{\eta}\kappa\acute{\eta}\iota\omega\mu\alpha\iota$.

To this last, however, there are exceptions. 1. When a verb begins with two consonants, the first of which is a mute and the second a liquid, the general rule operates; as $\gamma\acute{\eta}\acute{\eta}\rho\omega\tau$, $\gamma\acute{\eta}\acute{\eta}\rho\omega\mu\alpha\iota$; $\pi\acute{\eta}\acute{\eta}\omega\tau$, $\pi\acute{\eta}\acute{\eta}\pi\acute{\eta}\omega\mu\alpha\iota$; $\chi\acute{\eta}\acute{\eta}\iota\omega\tau$, $\chi\acute{\eta}\acute{\eta}\chi\acute{\eta}\iota\omega\mu\alpha\iota$. But $\gamma\acute{\eta}$, and often $\gamma\acute{\eta}\acute{\eta}$, assume only a single ϵ , as $\gamma\eta\omega\acute{\eta}\iota\omega\tau$, $\acute{\eta}\gamma\eta\omega\acute{\eta}\iota\omega\mu\alpha\iota$; $\kappa\acute{\eta}\alpha\gamma\acute{\eta}\iota\omega\tau$, $\acute{\eta}\kappa\acute{\eta}\alpha\gamma\acute{\eta}\iota\omega\mu\alpha\iota$. 2. The verbs $\kappa\acute{\eta}\acute{\eta}\omega\mu\alpha\iota$, and $\mu\acute{\eta}\acute{\eta}\omega\mu\alpha\iota$, are also exceptions, and form $\kappa\acute{\eta}\acute{\eta}\iota\omega\mu\alpha\iota$, $\mu\acute{\eta}\acute{\eta}\iota\omega\mu\alpha\iota$. 3. The irregular perfect $\pi\acute{\eta}\pi\acute{\eta}\mu\alpha\iota$, must also be excepted.

4. In verbs beginning with λ and μ , the Ionians, Attics, and others, are accustomed to put $\epsilon\iota$ for $\lambda\iota s$ and $\mu\iota s$, as $\lambda\acute{\eta}\mu\acute{\eta}\omega\tau$, perf. $\epsilon\acute{\eta}\lambda\eta\omega\tau$ for $\lambda\acute{\eta}\lambda\eta\omega\tau$; $\mu\acute{\eta}\mu\acute{\eta}\omega\tau$, perf. $\epsilon\acute{\eta}\mu\eta\omega\tau$ for $\mu\acute{\eta}\mu\eta\omega\tau$.

5. The Perfect of Latin verbs also sometimes takes a re-

duplication, as *do, dedi*; *pungo, pupugi*; *tango, tetigi*, &c. It is worthy of notice, that all the verbs which have this reduplication in the perfect, made it anciently in *e*, proving this therefore to be a manifest derivation from the Greek form. Thus, in the early state of the Latin language, they said, according to the authority of Aulus Gellius, *memordi, peposci, pepugi, spespondi*, &c. Some verbs, we perceive, still retain this *e*; in others it is changed. Gellius states that Cicero and Cæsar both used these old forms.

II. *Temporal Augment.*

The Temporal Augment in general changes

- α* into *η*, as ἀγω, ἡγον.
- ε* into *η*, as ἐλπιζω, ἡλπιζον.
- ι* into *ι*, as ικάνω, ικανον.
- ο* into *ω*, as ὁπάζω, ὥπαζον.
- υ* into *υ*, as υἱοίζω, υἱοιζον.
- αι* into *η*, as αἰζω, ἡρον.
- αυ* into *ην*, as αὐξάνω, ἡνξανον.
- ευ* into *ην*, as εὔχομαι, ἡνχόμην.
- οι* into *ω*, as οἰκίζω, ὥκιζον.

ε is changed in some verbs into *ει*, as ἔχω, *ειχον*.
εο is changed into *εω*, as ἔορτάζω, *ἔωρταζον*.

Of the other vowels already long, *α* usually becomes *η*; while *η*, *ω*, *ι*, *υ*, admit no augment whatever; as, *ἥττάομαι*, *ἥττώμην*, *ἥττημαι*, &c.

Exceptions and Remarks.

1. All these changes from the long to the short vowel, had their origin in the *coalescing or contracting of the syllabic augment s with the initial vowel of the verb*; as ἐαγον, ἡγον; ἐελπιζον, ἡλπιζον. Among these contractions, those of *εε* into *η*, and *σσ* into *ω*, are not so much in conformity with the common rule of contractions, as that of *εε* into *ει*.

2. The verbs which change *s* into *ει*, are the following:

ἔλω,	ἔλκινω,	ἔρνω.
ἔθω,	ἔπω,	ἔστιάω.
ἔθιζω,	ἔπομαι,	ἔχω.
ἔλω,	ἔργάζομαι,	ἔω.
ἔλισσω,	ἔρπω.	
ἔλκω,	ἔρπνω.	

Of these, the verb *ξπω* has given rise to much discussion. While some consider it merely as another instance of the change of *s* into *ει*, others maintain that *ειπα*, *ειπον*, &c. do not properly come from *ξπω*, but from the form *ειπω*, with the first syllable lengthened after the manner of the Ionians; for they assert, that, if it be viewed as coming from *ξπω*, *ει* would be an augment, and would be retained throughout the moods contrary to all analogy.

3. In general where the augment would *interfere with euphony*, or *produce confusion*, we find it omitted, and the verb remaining unchanged. The following instances are particularly worthy of notice.

Verbs in *α*: No augment takes place in *ἀγδίζομαι*, *ἀγθέσσω*, *ατω*, *ձω*, only that in *ατω* the short *α* is lengthened. The long *α* also remains unchanged in the old Attic, in *ἀναλώω*, (commonly *ἀναλίσκω*), *ἀνάλωκα*, *ἀνάλωσα*, &c. In the modern Attic, however, and in the other dialects, we have alternately *ἀνήλωσα* and *ἡνάλωσα*, and in the perfect *ἀνήλωκα* and *ἡνάλωκα*.

Verbs in *ει*: The *ε* remains unchanged in *ἔρμηνεύω*.

Verbs in *ει*: These have no augment; with the single exception of *εικάζω* which takes one in the Attic writers, as, *εικάζω*, *εικασσα*, *εικασμαι*; Att. *ῆκασσα*, *ῆκασμαι*.

Verbs in *εν*: The usage in these is far from being certain; *εν* is often changed into *ην* in editions, although the readings, in this respect, are very fluctuating; frequently one or more MSS. have *ην* where the editions give *εν*. The Grammarians for the most part condemn *ην*. The verb *ενδίσκω*, with a very few exceptions, never has *ην*.

Verbs in *οι*: Some verbs in *οι* seldom or never receive the augment. Such are *οινδω*, and words compounded of *οιωνδς*, and *οιαξ*, as *οιωνοσκοπῶ*, *οιικονομῶ*. Others, as *οιήω*, *οιμέω*, occur only in Ionic, and on that account have no augment.

4. The Attics in some words prefix *s* instead of the *temporal* augment, particularly in verbs which begin with an immutable vowel, as, *ἴαξα* for *ἵξα*, *ἴδλωκα* for *ἵδλωκα*. They also prefix the *syllabic* augment to the *temporal*, as *έώδων*, *έέρπικα*, from *δράω*; instead of which, the Ionic *ώδων*, *ώρπικα*, rarely occur in their works. In the same manner, the compound *ἄνοιγω* makes *ἀνέψια*, *ἀνέψιμαι*, *ἀνέψια*, not *ἀνῷξα*, *ἀνῷγμαι*.

Attic Reduplication.

In verbs which begin with a vowel, the Ionians, but still more the Attics, use a sort of reduplication, repeating the first letters of the perfect and pluperfect, but instead of the

long vowel taking the corresponding *short* one ; as, ἀγήγερκα for ἥγερκα, from ἀγέρω ; δράμυχα for ὁδυχα, from δρύσσω ; ὄδωδα for ὄδα, from ὄζω ; ἐμῆμεκα for ἥμεκα, from ἐμέω ; ἐλήλυθα for ἥλυθα, from ἔρχομαι ; ἀκήκοα for ἥκοα, from ἀκούω ; ἐληλαμας for ἥλαμα, from ἐλέω.

In ἔγριγορα a *ρ* is added, probably from the abbreviation of the present tense ἔγρομαι for ἔγειρομαι : ἀραιῃκα, ἀραιῃμας, are merely Ionic forms for ἥρακα, ἥρημα, from αἰρέω.

In the pluperfect the vowel is made long in the reduplication ; as ἥκηκόειν ; ὡρώρυκτο ; ἥληλάμην ; except only ἐλύλυθα, which makes ἐληλύθειν.

III. *Augment in Compound Verbs.*

1. Verbs compounded with a Preposition take the Augment between the Preposition and the Verb, as προσβαλλω, προσέβαλλον.

1. The prepositions (with the exception of περι,) throw away the final vowel when they stand in composition before a vowel ; as ἀπέχω, from ἀπό and ἔχω. In the case of the preposition πρό, the *ο* is usually contracted with *ε* ; as προσβη, for προέβη, from πρό and βαίνω.

2. If, after this elision, the Preposition comes before an *aspirate*, it changes its *soft* into an *aspirate* ; as ἀφαιρέω, from ἀπό and αἴρεω.

3. Εξ in composition becomes ἐξ before a vowel, as ἐκφέρω, ἐξέφερον. Εν and σὺν, which change the ν before a consonant, resume it before a vowel, as ἐμμένω, ἐνέμενον. Σὺν sometimes drops the ν, as συζητέω. Ρ is double after a vowel, as διαρρέω.

2. Verbs compounded with εῦ and δὺς, if they are susceptible of the temporal augment, take it in the middle also between these particles and the verb ; as εὔορκέω, εὔώρκουν : δυσαρεστέω ; δυσηρέστουν.

When, however, an immutable vowel or a consonant follows these particles, the verb either receives the augment at the beginning, as δυσωπέω, ἐδυσώπουν ; εὐφραινομαι, ηὐφραινομην ; δυσινχέω, δεδυστύχηκα ; or those beginning with εῦ more commonly take no augment, as εὐωχέομαι, εὐωχούμην.

General Remarks on the Augment of Compound Verbs.

Obs. 1. In the case of some compound verbs, whose simple verb is nearly or quite obsolete, the augment precedes the preposition. In this, however, the custom is not invariable, since many verbs of this kind in some writers receive the augment in the beginning, in others in the middle; thus, from *καθεύδω* we have both *ἐκάθευδον* and *καθηύδον*, the latter sometimes in the best writers; from *κάθημαι* we have *ἐκάθημην* and *κάθημην*.

Obs. 2. In general all such verbs as are not so much themselves compounded with another word, as derived immediately from a *compound word of another part of speech*, have the augment at the beginning; as *οἰκοδομέω*, *φιλοδόμουν*, from *οἰκοδόμος*; *στρατοπεδεύω*, *ἐστρατοπέδευσα*, from *στρατόπεδον*. It will be found hence, that many verbs, in which the preposition enters, prefix the augment, they coming immediately from a compound term; as *ἐναντιούμαι*, *ἡναντιούμην*, from *ἐναντίος*; *ἀντιβολῶ*, *ἡντιβολούν*, from *αντιβολή*. It is most usual, however, even in such verbs, that the augment follow the preposition, as *ἐξεκλησασαν*, from *ἐκκλησιάζω*, though it come from *ἐκκλησια*; *προφῆτεύω*, *προεφῆτευσα*, though it come from *προφήτης*; *ἀπιτηδεύω*, *ἐπιτετηδευκα*, though it come from *ἐπιτηδης*; &c.

Obs. 3. Some verbs take an augment both before and after the preposition; as, *ἀνορθώω*, *ἡνώρθοον*; *ἐνοχλέω*, *ἡνώχλοον*; *ἀνέχω*, *ἡνειχόμην*, *ἡνειχόμην*; *παροινέω*, *ἐπαρώνησα*, *πεπαρώνηκα*, *ἐπαρφνήθην*. A still greater irregularity, however, exists in the verbs *διακονέω* and *διαιτάω*; from the former we have, in the writings of the modern Attics and Atticists, *δεδιηχόνηκα*, and from the other *ἐδιήγησα*, though the verbs respectively come from *διάκονος* and *διαιτά*, where the *α* forms the beginning of no new word.

FORMATION OF THE TENSES.

The Imperfect

is formed from the present, by prefixing the Augment, and changing *ω* into *ον*, as *τύπτω*, *ἔτυπτον*.

Obs. The Ionians and Dorians use a peculiar augment, which consists in the termination *σκον*, in which case the proper augment is omitted; as *πέμπεσκε* for *ἔπεμπε*; *ἴασκε* for *ἴα*; *δάμνασκε* for *ἔδαμνα*. So also in the passive, *ποιεσκετο* for

ἀποιεῖτο; *βαλλέσαντο* for *ἐβάλλετο*. This form is even used by an Attic writer, Sophocles *Antig.* 963. as *παύεσας*.

The First Future

is formed from the Present, by changing the last syllable in the

First Conjugation into *ψω*, as *τύπτω*, *τύψω*;
in the Second into *ξω*, as *λέγω*, *λέξω*;
in the Third into *σω*, as *τίω*, *τίσω*;
in the Fourth, by circumflexing the last syllable, and shortening the penultima, as *ψάλλω*,
ψαλῶ.

These several changes, which are more or less dependant upon the general principle of euphony, will be found explained under Obs. 2. next, following.

Verbs in *άω*, *έω*, and *όω*, in general change *α* and *ε* into *η*, and *ο* into *ω*; as *τιμάω*, *τιμήσω*; *φιλέω*, *φιλήσω*; *δηλόω*, *δηλώσω*. (Obs. 4.)

Four verbs change the soft of the first syllable into an aspirate breathing; viz.

<i>χω</i> ,	<i>ξω</i> .	<i>ρέψω</i> ,	<i>θέψω</i> .
<i>ρέχω</i> ,	<i>θρέξω</i> .	<i>τρέψω</i> ,	<i>θύψω</i> .

The reason of this change is given in Obs. 6. next following.

Obs. 1. The original termination of the future appears to have been the same in all verbs, namely, *ισω*, from *ω*. Thus we find yet, *δλέσω* from *δλω*, *άρέσω* from *άρω*. The primitive form *ισω* underwent a double change: partly on account of euphony, and partly to distinguish, by different forms, two senses of a word, in some verbs *ι*, in others *σ*, was rejected. The first form remained peculiar to the *Æolians*, and hence the Grammarians called *άρσας*, *κύρσας*, in Homer, *Æolic* forms; the second, which rejects *σ*, was chiefly peculiar to the Ionians and Attics, both of whom, the latter regularly, contract *ιω* into *ῶ*. The Attics do this exclusively in verbs whose characteristic is *λ*, *μ*, *ν*, *ρ*; as *ἄγγελλω*, fut. *ἄγγελῶ*; *βρέμω*, fut. *βρεμῶ*; *μένω*, fut. *μενῶ*; *σπεργω*, fut. *σπερρῶ*; in the rest they have for the most part *σ*, but in the futures in *ισω*, *άσω* *όσω*, *ισω*, they

very frequently reject σ , and contract what remains, as $\kappa\alpha\tilde{\lambda}\omega$ for $\kappa\alpha\lambda\epsilon\sigma\omega$, $\dot{\epsilon}\lambda\tilde{\omega}$ for $\dot{\epsilon}\lambda\alpha\omega$, $\delta\mu\tilde{\nu}\mu\omega$ for $\delta\mu\delta\sigma\mu\omega$, $\omega\kappa\tilde{\tau}\iota\omega$ for $\omega\kappa\tau\iota\sigma\omega$.

Thus from the original form of the future $\epsilon\sigma\omega$, which remained only in some verbs, two new forms in $\sigma\omega$ and $\epsilon\omega$ contracted $\tilde{\omega}$, arose; the latter of which was used chiefly in verbs whose characteristic was λ , μ , ν , ρ , the former in the rest. The former is generally denominated the First Future; the other also is called the First Future in verbs whose characteristic is λ , μ , ν , ρ ; in the rest it is termed the Second Future. This Second Future, however, is, after all, an imaginary tense, being a mere invention of the Grammarians, and ought in strictness to be banished from the common School-Grammars.

Obs. 2. All the changes mentioned above, as occurring in the several conjugations, are grounded upon the existence of the old form $\epsilon\sigma\omega$, and the principle of euphony. According to the rules of euphony, the consonants δ , θ , τ , ζ , are omitted before σ , and the remaining consonants β , π , φ , γ , χ , χ , are united with the σ following, and form the double consonants, ψ and ξ ; while if ν precedes, δ , θ , τ , ζ , it is thrown out, but that the syllable may remain long, ι is inserted after σ ; hence we have the following changes:

1st. Conjugation. Oldest form of the future, $\tau\upsilon\pi\epsilon\sigma\omega$, rejecting ϵ , by Syncope, we have $\tau\upsilon\pi\sigma\omega$, rejecting τ before σ , by the rule of euphony, we have $\tau\upsilon\sigma\omega$, and lastly, by substituting the double consonant for $\pi\sigma$, there results $\tau\upsilon\xi\omega$.

2d. Conjugation. Oldest form of the future, $\lambda\epsilon\gamma\epsilon\sigma\omega$, rejecting the ϵ we have $\lambda\epsilon\gamma\omega$, and by a substitution of the double consonant, $\lambda\xi\omega$. There are some classes of verbs, which fall under this conjugation, in which other and older forms of the present must be supposed in order to deduce the future in $\xi\omega$; these are,

1. Verbs in $\zeta\omega$, as $\chi\rho\acute{\alpha}\zeta\omega$, $\omega\imath\mu\acute{\alpha}\zeta\omega$, $\delta\lambda\omega\acute{\alpha}\zeta\omega$, $\sigma\tau\acute{\alpha}\zeta\omega$. It is very probable that the original form of these verbs was in $\gamma\omega$, as $\chi\rho\acute{\alpha}\gamma\omega$, $\omega\imath\mu\acute{\alpha}\gamma\omega$, &c. This may be inferred from the second aorist $\dot{\chi}\rho\acute{\alpha}\gamma\omega\nu$, and from the derivative forms $\omega\imath\mu\gamma\eta$, $\delta\lambda\omega\gamma\eta$, $\sigma\tau\gamma\omega\eta$. Hence it is easy to account for the future in $\xi\omega$; thus, oldest form $\chi\rho\acute{\alpha}\gamma\epsilon\sigma\omega$, by syncope $\chi\rho\acute{\alpha}\gamma\omega$, by substituting the double consonant $\chi\rho\acute{\alpha}\xi\omega$: and in a similar way of the rest.

But some verbs in $\zeta\omega$ have both $\xi\omega$ and $\sigma\omega$ in the future, as $\dot{\alpha}\gamma\eta\acute{\alpha}\zeta\omega$, $\pi\alpha\zeta\omega$, $\sigma\chi\acute{\alpha}\zeta\omega$, &c. In these $\xi\omega$ is the *ancient form*, which is retained in Doric; while $\sigma\omega$ is the *later and softened form*.

Other verbs in ζω take γ before ξ; as κλάζω, κλάγξω; πλάζω, πλάγξω. These come from old forms in γγω, as κλάγγω, πλάγγω; hence, oldest form κλάγγεων, by syncope κλάγγων, by substitution κλάγξω: and so of others.

2. Verbs in σσω and ττω, as φρίσσω, ταράσσω, σφάττω or σφάζω. The greater part, if not all of these, are derived from older forms in ςω and ςω: as φρίσσω, from φρίκω, whence φρίχη; ταράσσω, from ταράχω, hence ταραχττω, by syncope ταράχων, by substitution ταράξω; &c. There are also verbs in σσω and ττω of the third conjugation; these are mentioned in the next article.

3d. Conjugation. Oldest form of the future τιέσω; rejecting s by syncope we have τιώ. There are some verbs in σσω and ττω, which are of this conjugation; as ἀρμόττω or ἀρμόζω, future ἀρμόσσω; πλάσσω, πλάσω; ἴμάσσω, ἴμάσω; &c. These are considered merely as *lengthened forms* of verbs *pure*, and hence have σω in the future.

4th. Conjugation. In verbs whose characteristic is λ, μ, ν, η, the Ionians generally, and the Attics exclusively, use the form ἐω, contracted ὥ, for the future, as has been already remarked. In this case, however, the penultima, which was long in the present, is always made short, probably because the tone then rested chiefly on the last syllable; thus η was changed into α; αι, ει, ου, into α, ε, ο, and ευ into ν. Thus, αἴρω, ἀρῶ; σπείρω, σπερῶ, &c. If the penultima be long by position, the latter of the two consonants is rejected; as ψαλλέσσω, by rejecting one of the λ's, and by syncope, ψαλέω, and lastly, by contraction ψαλῶ. So also στίλλω, στιλῶ; τέμνω, τεμῶ; κτισνω, κτιενῶ; &c. In the same manner, the doubtful vowels, which were long in the present, become short in the future; as κρινω, κρινω: ἀμυνω, ἀμῦνῶ.

In some verbs the ε which thus arises from the abbreviation, is often changed into α in dissyllables, because ε, in the rapidity of pronunciation, becomes more indistinct, and approaches nearer in sound to α or ο; thus τεμνω makes τεμῶ and ταμῶ; &c. This is commonly, though incorrectly, styled the 2d. Future.

Obs. 3. The analogy of formation extends in some measure to the Latin. The Perfect of the third conjugation is formed from the present, by changing o into si; as scribo, scripsi or scripsii; dico, dicsi or dixi; figo, figsi or fixi; demo, demsi or dempsi; carpo, carpsi; &c. To avoid harshness, a letter is frequently left out, as parco, parsi; ludo, lusi; &c. The s too is frequently omitted; and sometimes in that case it is re-

sumed in the supine, as *scando*, *scandi*, *scansum*; *verto*, *verti*, *versum*, &c.

Obs. 4. Verbs Pure. The following exceptions occur to the rule given for the formation of the future of verbs in ἀω, άω, and ἐω:

- 1 Verbs in ἀω, whose final syllable is preceded by the vowels ε and ο, or by the consonants λ and φ, make the future in ἀσω; as ἄλω, ἄλσω; μειδιάω, μειδιάσω, γειάω, γειάσω; δράω, δράσω; to which add κρεμάω, κρεμάσω. The following are exceptions; χράω, χρήσω; ταλάω, contracted τλάω, τλήσω; and most verbs which have ε, ο, before the final αω, as βοάω, βοήσω; ἀλοήσω: ἀκροάμαι, however, makes ἀκροάσομαι.

The Ionians, however, often put an η, e. g. περήσω, as the Dorians universally do an α, e. g. βούσω, τιμάω.

The verb κῶω, an Attic contracted form for κατώ, and the verb κλᾶω, a similar one for κλαίω, both make αύσω in the future; as, καύσω, κλαύσω, like the verbs from which they are contracted. Both these verbs, κάω and κλάω, have no contractions, and the student must be careful not to confound this κλᾶω with the long α, with κλάω, *frango*, a contract verb, whose penult is short.

- 2 Verbs in ἐω sometimes make ἐσω in the future; these are τελέω, ἀρχέω, ξέω, ἀκέομαι, ἀλέω, ἐμέω, νεικέω, &c. Some verbs which are comprehended under this head, come from verbs in ω, as δλέσω, ἀρέσω, αἰδέσομαι, from δλω, ἀρω, αἰδομαι; and, probably, in τελέω, ἀρχέω, and the rest which have been mentioned, the future in ἐσω is from the primitive forms τέλω, ἀρχω, ἀκομαι, δλω, ἐμω, νεικω; instead of which the forms in ἐω came subsequently into use.

Some verbs in ἐω have ἐσω and ἡσω in the future, because there were two forms in the present tense, each of which had its future; one of these forms, however, is always more in use than the other; thus, καλέω and αινέω, in Attic, have commonly καλέσω, αινέσω; and δέω, ποθέω, and πονέω, have more commonly δησω, ποθησω, πονησω. Other verbs which have ἐσω and ἡσω, are βδέω, κηδέω, κοπέω, κορέω, στερέω, φορέω.

Some verbs in ἐω have, in the future, εύσω, as θέω, *I run*: which makes also θεύσομαι: νέω, *I swim*: πλέω, *I sail*: πνέω, *I blow*: φέω, *I flow*: χέω, *I pour*. These futures are probably from the Æolo-Doric Dialect, in which the Digamma was often expressed by ν; and they are thus formed to distinguish them from θήσω, the future of

τιθημι; *νήσω*, the future of *θέω*, *τιθω*, *I spin*: *πλήσω*, the future of *πλήθω*, *I fill*: *φήσω*, the future of *φέω*, *I speak*: and *χέσω*, the future of *χέζω*.

3. Verbs in *όω*, which are not derivative, make *όσω*, not *ώσω*, in the future, as *δμόω* (whence *δμνυμι* borrows) *δμόσω*; *ἀρόω*, *ἀρόσω*; *δνόω*, *δνόσω*.

Obs. 5. Many Barytone verbs are frequently formed by the Attics and Ionians like contracted verbs, by changing *ω* into *ησω*: as *βάλλω*, *βάλλησω*; *διδάσκω*, *διδασκήσω*; *καθευδήσω*; *κλαίω*, *κλαϊήσω*; *νέμω*, *νεμήσω*; which is the only future in use in this verb; *τύπιω*, *τυπτήσω*; hence also, *βούλομαι*, *βουλήσομαι*; *οίομαι*, *οϊήσομαι*; *οἰχομαι*, *οιχήσομαι*. Probably this form was occasioned by a custom, on the part of the Ionians, of lengthening many verbs in *ω*, by substituting the termination *έω*. The Ionians said, for instance, *μαχέομαι*, *συμβαλλέομαι*, &c. What might regularly take place in some verbs, was afterwards transferred by custom to other verbs also, without implying the necessity or utility of considering every future in *ησω*, as having for its basis a present in *έω*.

Obs. 6. The verbs *ἔχω*, *θρέχω*, *θρέψω*, *τίφω*, were originally *έχω*, *θρέχω*, *θρέψω*, *θίφω*, and were changed with their initial letter into a soft, for euphony sake, inasmuch as two successive syllables can seldom commence each with an aspirate: in the future, however, the second aspirate disappears, and therefore the first is restored, as *ἔξω*, *θρέξω*, &c. this is clearly evinced by the perfect, which in the active is *τέτρεψα*, and not *τέθρεψα*, but in the Passive *τέθραμμα*.

The First Aorist

is formed from the First Future by prefixing the Augment, and changing *ω* into *α*, as *τίψω*, *ἔτνψα*.

A doubtful vowel in the penultima of the First Aorist of the Fourth Conjugation, is made long; *α* is changed into *η*, and *ε* into *ει*, as *κρίνω*, *ἔκρινα*; *ψᾶλω*, *ἔψηλα*; *ἀμνῶ*, *ῆμννα*.

Obs. If the penult of the Present has *αι*, that of the First Aorist, in the common Dialect has *α*, in the Attic *η*; as *σημαίνω*, *σημανῶ*, *ἔσημανα*, Attic *ἔσημηνα*. The Ionians also adopt *η* instead of *α* in such verbs, as *καθάλρω*, *καθαρῶ*, *ἔκαθηρα*, Ionic, *ἔκαθηρα*.

***Ειπα** and **ηγεγκα** are formed from the Present; **ήκα**, **ἔθηκα**, **ἔδωκα**, from the Perfect.

The following drop the *σ* of the Future;

ἀκέω,	ἥκεια.	κέω,	ἥκεια.
ἀλεύω,	ἥλενα.	σεύω,	ἥσενα.
κατώ,	ἥκηα.	χέω,	ἥχεια.

The Perfect

is formed from the First Future by prefixing the Continued Augment, and changing in the

1st. Conjugation, *ψῶ* into *φα*, as *τύψω*, *τέτυφα* ;
in the 2d. Conjugation, *ξω* into *χα*, as *λέξω*,
λέλεχα ;

in the 3d. Conjugation, *σω* into *κα*, as *τίσω*,
τέτικα ;

in the 4th. Conjugation, *ῶ* into *κα*, as *ψαλῶ*,
ἔψαλκα.

Dissyllables in *λω* and *ρω*, change *ῶ* into *κα*,
and the *ε* of the First Future into *α*, as *στελῶ*,
ἔσταλκα, from *στέλλω*; *σπερῶ*, *ἔσπαρκα*, from
σπείρω ; Polysyllables, on the contrary, retain
the *ε*; as *ἄγγελῶ*, *ῆγγελκα*, from *ἄγγέλλω*.

Verbs in *ινω*, *υνω*, and *εινω*, throw away *ν* before *κ*, and retain the short vowel of the future : which, however, in verbs in *εινω*, is changed into *α* ; as *κρινῶ*, *κέκρικα*, from *κρίνω*; *κτενῶ*, *ἔκτακα*, from *κτείνω*; *πλινῶ*, *πέπλυκα*, from *πλύνω*.

Verbs in *αινω* change *ν* before *κ* into *γ*; as *φανῶ*, *πέφαγκα*, from *φαίνω*; *μιανῶ*, *μεμίαγκα*, from *μιαίνω*.

Obs. 1. As the Perfect in some verbs pre-supposes a future in *ήσω*, so verbs in *μω* and *νω* particularly pre-suppose a future in *ήσω*, and change *ῶ* into *ηκα* ; as, *νεμῶ*, *νενέμηκα*; *μενῶ*, *μεμένηκα*; *δραμῶ*, *δεδράμηκα*; to which the Grammarians also add, *βρεμῶ*, *βεβρέμηκα*; *τρεμῶ*, *τετρέμηκα*. So from *δαιω*, or *δέω*, comes the perfect *δεδάηκα*, as if from a future *δαήσω*:

from ἔτι comes ἐφένηκα; from χαίρω, κεχάρηκα. Some suffer syncope, as βέβληκα for βεβάληκα; δέδμηκα for δεδέμηκα, from δέμω; πέκμηκα for πεκάμηκα, from παυνω; τέτιμηκα for τετέμηκα, from τέμνω. In these perfects, the futures in ήσω, as βαλήσω, δραμήσω, μενίσω, &c. are pre-supposed; which, however, were hardly in use any more than the forms of the present μενέω, δραμέω, which some assume.

Obs. 2. In some verbs pure, and also in φύω, the Ionians and Æolians reject ε in the perfect, in which case η either remains unchanged, or becomes α or ε, according as it was derived from α or ε in the present. Thus ἐστηκώς for ἐστηκώς; τεθνής for τεθνηκώς; βεβαώς for βεβηκώς, from βάω. Often, after this, ηώς, ηός, are contracted into ώς, in which case the Ionians and Attics often insert ε, as ἐστ-εώς, -εῶτος; τεθν-εώς, εῶτος.

The Pluperfect

is formed from the Perfect, by prefixing ε to the Continued Augment, if there is a Reduplication, and changing α into ειν; as τέτυφα, ἐτετύφειν.

Obs. The original termination of this tense appears to have been εα, which occurs in Homer and Herodotus, e. g. in the perfect middle, πεποιθεα, *Od. I.*, 44; ἐτεθήπεα, *Od. V.*, 167. This εα was changed, as in the Augment, sometimes into η, (whence the Attic and Doric forms ἤδη, κεχήνη,) and sometimes into ει with the addition of ν.

The Second Aorist

is formed from the Present by prefixing the Augment, changing ω into ον, and shortening the penultima, as τύπτω, ἔτυπον.

The Penultima is shortened,

1. In vowels, by the change of

η	into	ᾳ	as	λήβω, λάξον, (<i>vid. Obs. 3.</i>)
ω				τρώγω, τράξον.
αι	into	ᾳ	as	φαιίνω, φάνον.
αν				παύω, πάον
ει	into	ι	as	λείπω, λίπον.
ευ				φεύγω, φύγον.

10*

In Dissyllables of the Fourth Conjugation, ε and εi are changed into α , as $\delta\acute{\epsilon}\varrho\omega$, $\xi\delta\acute{\alpha}\varrho\sigma\nu$; $\sigma\pi\acute{\epsilon}\varrho\omega$, $\xi\sigma\acute{\alpha}\varrho\sigma\nu$. In Polysyllables εi is changed into ϵ , as $\acute{\alpha}\gamma\acute{\epsilon}\varrho\omega$, $\eta\gamma\acute{\epsilon}\varrho\sigma\nu$. (*vid. Obs. 2.*)

2. In consonants, by the omission of τ , and of the last of two liquids; as $\tau\acute{u}\pi\tau\omega$, $\xi\tau\acute{u}\pi\sigma\nu$; $\psi\acute{\alpha}\lambda\omega$, $\xi\psi\acute{\alpha}\lambda\sigma\nu$.

Some Mutes are changed into others of the same order; thus,

π into β , as	$\left\{ \begin{array}{l} \beta\lambda\acute{\alpha}\pi\omega, \xi\beta\lambda\acute{\alpha}\sigma\nu. \\ \kappa\alpha\acute{\lambda}\pi\omega, \xi\kappa\alpha\acute{\lambda}\sigma\nu. \\ \kappa\theta\acute{\nu}\pi\omega, \xi\kappa\theta\acute{\nu}\sigma\nu. \end{array} \right.$	(<i>vid. Obs. 5.</i>)
	$\left\{ \begin{array}{l} \dot{\alpha}\pi\omega, \xi\dot{\alpha}\phi\sigma\nu. \\ \beta\acute{\alpha}\pi\omega, \xi\beta\acute{\alpha}\phi\sigma\nu. \\ \theta\acute{\alpha}\pi\omega, \xi\theta\acute{\alpha}\phi\sigma\nu. \end{array} \right.$	(seldom found.)
π into φ , as	$\left\{ \begin{array}{l} \dot{\alpha}\acute{\pi}\omega, \xi\dot{\alpha}\acute{\phi}\sigma\nu. \\ \sigma\kappa\acute{\alpha}\pi\omega, \xi\sigma\kappa\acute{\alpha}\phi\sigma\nu. \\ \dot{\theta}\acute{\pi}\omega, \xi\dot{\theta}\acute{\phi}\sigma\nu. \\ \delta\acute{\theta}\pi\omega, \xi\delta\acute{\theta}\phi\sigma\nu. \end{array} \right.$	(seldom found.)
χ into γ , as	$\left\{ \begin{array}{l} \sigma\mu\acute{\chi}\omega, \xi\sigma\mu\acute{\gamma}\sigma\nu. \\ \psi\acute{\chi}\omega, \xi\psi\acute{\gamma}\sigma\nu. \end{array} \right.$	(seldom found.)

Verbs in $\zeta\omega$ and $\sigma\sigma\omega$ of the Second Conjugation, form the Second Aorist in $\gamma\sigma\nu$; of the Third Conjugation, in $\delta\sigma\nu$; as, $\pi\varrho\acute{\alpha}\sigma\sigma\omega$, $\pi\varrho\acute{\alpha}\xi\omega$, $\xi\pi\varrho\alpha\gamma\sigma\nu$; $\varphi\varrho\acute{\alpha}\xi\omega$, $\varphi\varrho\acute{\alpha}\sigma\omega$, $\xi\varphi\varrho\alpha\delta\sigma\nu$. (*vid. Obs. 6.*)

Verbs pure want the Second Aorist, and the forms which do occur come from barytone verbs that are sometimes met with in the present; thus $\xi\delta\sigma\sigma\sigma\sigma\nu$ from $\delta\sigma\sigma\sigma\omega$; $\xi\lambda\alpha\sigma\sigma\nu$ from $\lambda\acute{\iota}\kappa\omega$; $\xi\mu\sigma\kappa\sigma\nu$ from $\mu\acute{\iota}\kappa\omega$.

The Second Aorist is wanting also in all derivative verbs formed from other verbs with a regular termination, like $\acute{\alpha}\zeta\omega$, $i\zeta\omega$, $\alpha\acute{i}\omega$, $\acute{\iota}\nu\omega$, $\epsilon\acute{\iota}\omega$. All verbs, moreover, which cannot undergo any of the changes mentioned above, as $\xi\varrho\acute{\nu}\omega$, $\gamma\varrho\acute{\alpha}\phi\omega$, &c. and all verbs in which there would be no difference between the Second Aorist and Imperfect, except in the *quantity* of the vowel, want

the former tense. They may have, however, a Second Aorist Passive, as ἔγραψῃ.

Of other verbs, the greater part have the First Aorist, and much the smaller portion the Second, although it is assumed in the grammar even in verbs which do not possess it, in order to teach the formation of other tenses, particularly the Second Aorist Passive.

Observations on the Second Aorist.

Obs. 1. The true mode of forming this tense is undoubtedly from the second future, as it is called. (*vid. Obs. 6. below, and the observations on the second future.*)

Obs. 2. From the necessity of a short penultima in the second aorist, it frequently happens that when two consonants come together they are transposed, as δέρκω, ἔδρακον; πέρθω, ἔπραθον. These forms, however, occur only in the Ionic and other old poets.

Obs. 3. Πλήσσω, to strike the body, makes ἔπληγον; to strike the mind, ἔπλαγον.

Obs. 4. The change of ε into α in the second aorist of Dis-syllables of the Fourth Conjugation, takes place in some verbs beginning with a Mute and Liquid, as πλέκω, ἔπλακον; κλέπτω, ἔκλαπον; στρέφω, ἔστρεψον.

Obs. 5. The aorists ἔβλασον, ἔκαλυπον, ἔκρυψον, are supposed to come from the old radical forms, βλάσω, καλύψω, κρύψω. With regard, however, to the verbs which change π of the present into φ in the second aorist, as θάπτω, φάπτω, φίπτω, θρύπτω, it must be observed, that many are led to consider these second aorists as coming from old radical forms τάφω, φάφω, φίφω, θρύφω; whereas, on the contrary, these last appear to have been originally themselves derivative forms instead of τάπω, φάπω, φίπω, θρύπω.

Obs. 6. Verbs, which in the present have ζ or σσ, receive in the future either ξω or σω, according as they are of the second or fourth Conjugation. When they form the future in ξω, then ζ and σσ are considered as equivalent to γ, ς, or χ. Hence ξω is from γέσω, and by rejecting the σ we have γέω, which by contraction becomes γῶ, whence the second aorist γον; thus, πράσσω, πρέξω, (πραγέσω, πραγέω, πραγῶ,) ἔπραγον. If again the future of these verbs is in σω, where σ has rejected the lingual δ, this δ necessarily enters again into the

second aorist, as φράζω, φράσω, (φραδέσω, φραδέω, φραδῶ,) ἔφρα-
δον. This all proceeds on the supposition, however, that the
second aorist is formed from the future, which is undoubtedly
the true mode of deriving it. *vid.* Obs. 2, on Second Future.

Obs. 6. The χ seems to have been considered by the
Greeks as inconsistent with the short penultima; hence it is
changed into γ, as in ψύχω, ψύξω, (ψυγῶ) ἔψυγον.

The Second Future

is formed from the Second Aorist, by dropping
the Augment, and changing *ov* into *ω* circumflexed;
as ἔτυπον, τυπῶ.

Obs. 1. The Second Future is originally the same as the
first. Thus, τύπτω made τυπέσω, rejecting the *s*, τύπσω, i. e.
τύψω. The old form τυπέσω, became, in the Ionic dialect, τυ-
πέω, and in the Attic, τυπῶ. So also λεγέσω, λέγσω, λέξω; Io-
nic λεγέω; Attic λεγῶ. Verbs in λω, μω, νω, ρω, have only
one form of a future, which ought not to be termed their *se-
cond* future, but simply their future; thus, ψαλέσω, ψαλέω, ψα-
λῶ. Hence in reality a *second* Future does not exist.

Obs. 2. From the preceding observation of Dr. Valpey,
which is supported by the authority of the best Grammarians,
it will be seen at once, that the mode of forming the second
future from the second aorist, is decidedly erroneous. The
latter, in truth, is derived from the former; and, as the second
future is, in fact, only an Attic form of the original future, so
the second aorist is nothing more than an aorist derived from
this Attic form, and in its meaning differing in no respect
from the first aorist. *vid.* Observations on the Tenses.

Attic Future.

What is called the Attic Future may here be noticed. The
form is, indeed, used by the Ionians sometimes, but the At-
tics are especially remarkable for its use, and hence the name
it has received. This consists in throwing out σ, in ἄσω, ἐσω,
τσω, δσω, of the future, and in making the vowels, which there-
by meet together, coalesce; thus, ἔξελῶ for ἔξελάσω, ἐλῶ for
ἐλάσσω, διασκεδῶ for διασκεδάσω, καλῶ for καλέσω, μαχεῖσθαι for
μαχέσεσθαι; κομίω for κομίσω; κομιδοῦμεθα for κομισόμεθα, ἀνο-
ικτιῶ for ἀνοικτίσω; δμόνμαι for δμόσομαι; ἐλευθεροῦσι for ἐλευ-
θερώσουσι, &c. It extends to the moods and participles of
the future, and to the middle voice.

PASSIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπιομαι	τύπι-ου	-οιμην	-ωμαι	-εσθαι	-δμενος
Imperf.	ἐτυπιόμην					
Perfect.	τέτυμμαι	τέτυ-ψο	-μμένος	-μμένος	-φθαι	-μμένος
Pluperf.	ἐτετύμμην		-ξίην	-ῶ		
P. p. Fut.	τετύψ-ομαι		-οιμην		-εσθαι	-δμενος
1st. Aor.	ἐτύφθην	τύφθ-ητι	-είην	-ῶ	-ῆναι	-εις
1st. Fut.	τυφθήσ-ομαι		-οιμην		-εσθαι	-δμενος
2d. Aor.	ἐτύπην	τύπ-ηθι	-είην	-ῶ	-ῆναι	-εις
2d. Fut.	τυπήσ-ομαι		-οιμην		-εσθαι	-δμενος.

Numbers and Persons.

INDICATIVE MOOD.

Present, *I am struck.*

S. τύπιομαι,	τυπτη,	τυπτεται,
D. τυπιόμεθον,	τυπτεσθον,	τυπτεσθον,
P. τυπιόμεθα,	τυπτεσθε,	τυπτονται

Imperfect, *I was in the situation, or custom, of being struck.*

S. ἐτυπιόμην,	ἐτυπτου,	ἐτυπτετο,
D. ἐτυπιόμεθον,	ἐτυπτεσθον,	ἐτυπτέσθην,
P. ἐτυπιόμεθα,	ἐτυπτεσθε,	ἐτυπτοντο.

Perfect, *I have been struck.*

S. τέτινμμαι,	τέτινψαι,	τέτινπται,
D. τετινμμεθον,	τέτινψθον,	τέτινψθον,
P. τετινμμεθα,	τέτινψθε,	τετινμμένοι εισει.

Pluperfect, *I had been struck.*

S. ἐτετύμμην,	ἐτέτινψο,	ἐτέτινπτο,
D. ἐτετύμμεθον,	ἐτέτινψθον,	ἐτέτινψθην,
P. ἐτετύμμεθα,	ἐτέτινψθε,	τετινμμένοι ησαν

Paulo-post-Futurum, *I am on the point of being struck.*

S. τετύψομαι,	τετινψη,	τετινψεται,
D. τετινψόμεθον,	τετινψεσθον,	τετινψεσθον,
P. τετινψόμεθα,	τετινψεσθε,	τετινψονται.

First Aorist, *I was struck.*

S. ἐτύφθην,	ἐτυφθησ,	ἐτυφθη,
D. ἐτυφθητον,	ἐτυφθητον,	ἐτυφθητην,
P. ἐτυφθημεν,	ἐτυφθητε,	ἐτυφθησαν.

First Future, *I shall be struck.*

S. τυφθησομαι,	τυφθηση,	τυφθησεται,
D. τυφθησομεθον,	τυφθησεσθον,	τυφθησεσθον,
P. τυφθησομεθα,	τυφθησεσθε,	τυφθησονται

Second Aorist, *I was struck.*

S. ἐτύπην,	ἐτυπησ,	ἐτυπη,
D.	ἐτυπητον,	ἐτυπητην,
P. ἐτύπημεν,	ἐτυπητε,	ἐτυπησαν.

Second Future, *I shall be struck.*

S. τυπησομαι,	τυπηση,	τυπησεται,
D. τυπησομεθον,	τυπησεσθον,	τυπησεσθον,
P. τυπησομεθα,	τυπησεσθε,	τυπησονται.

IMPERATIVE MOOD.

Present, *be struck.*

S.	τύπτου,	τυπτεσθω,
D.	τύπτεσθον,	τυπτεσθων
P.	τύπτεσθε,	τυπτεσθωσαν.

Perfect, *have been struck.*

S.	τέτυψο,	τετύφθω,
D.	τέτυψθον,	τετύφθων,
P.	τέτυψθε,	τετύφθωσαν.

First Aorist, *be struck.*

S.	τύφθητι,	τυφθητω,
D.	τύφθητον,	τυφθητων,
P.	τύφθητε,	τυφθητωσαν.

Second Aorist, *be struck.*

S.	τύπηθι,	τυπητω,
D.	τύπητον,	τυπητων,
P.	τύπητε,	τυπητωσαν.

OPTATIVE MOOD.

Present, *I might be struck.*

S. τυπτοίμην,	τύπτοιο,	τυπτοῖτο,
D. τυπτοίμεθον,	τυπτοῖσθον,	τυπτοῖσθην,
P. τυπτοίμεθα,	τυπτοῖσθε,	τυπτοῖντο.

Perfect, *I might have been struck.*

S. τετυμένος εἴην,	ειης,	ειη,
D. τετυμένω,	ειητον,	ειητην,
P. τετυμένοι είημεν,	ειητε,	ειησαν.

Paulo-post-Futurum, *I might be on the point of being struck.*

S. τετυψοίμην,	τετυψοιο,	τετυψοῖτο,
D. τετυψοίμεθον,	τετυψοισθον,	τετυψοισθην,
P. τετυψοίμεθα,	τετυψοισθε,	τετυψοιντο.

First Aorist, *I might have been struck.*

S. τυφθείην	τυφθείης,	τυφθείη,
D.	τυφθειητον,	τυφθειητην,
P. τυφθείημεν,	τυφθείητε,	τυφθείησαν.

First Future, *I might be struck hereafter.*

S. τυφθησοίμην,	τυφθήσοιο,	τυφθήσοιτο,
D. τυφθησοίμεθον,	τυφθήσοισθον,	τυφθησοισθην,
P. τυφθησοίμεθα,	τυφθήσοισθε,	τυφθησοιντο.

Second Aorist, *I might have been struck.*

S. τυπείην,	τυπείης,	τυπείη,
D.	τυπείητον,	τυπείητην,
P. τυπείημεν,	τυπείητε,	τυπείησαν.

Second Future, *I might be struck hereafter.*

S. τυπησοίμην,	τυπήσοιο,	τυπήσοιτο,
D. τυπησοίμεθον,	τυπήσοισθον,	τυπησοισθην,
P. τυπησοίμεθα,	τυπήσοισθε,	τυπησοιντο.

SUBJUNCTIVE MOOD.

Present, *I may be struck.*

S. τύπτωμαι,	τύπτη,	τυπτηται,
D. τυπτώμεθον,	τυπτησθον,	τυπτησθην,
P. τυπτώμεθα,	τυπτησθε,	τυπτωνται.

Perfect, *I may have been struck.*

S. τετυμένος ὁ,	ἥς,	ἥ;
D. τετυμένω,	ἥτον,	ἥτον,
P. τετυμένοι ὥμεν,	ἥτε,	ἥσι.

First Aorist, *I may have been struck.*

S. τυφθῶ,	τυφθῆς,	τυφθῆ,
D.	τυφθῆτον,	τυφθῆτον,
P. τυφθῶμεν,	τυφθῆτε,	τυφθῶσι.

Second Aorist, *I may have been struck.*

S. τυπῶ,	τυπῆς,	τυπῆ,
D.	τυπῆτον,	τυπῆτον,
P. τυπῶμεν,	τυπῆτε,	τυπῶσι.

INFINITIVE MOOD.

Present, *τύπτεσθαι, to be struck.*

Perfect, *τέτυφθαι, to have been struck.*

P. p. Futurum, *τέτυψεσθαι, to be on the point of being struck.*

First Aorist, *τυφθῆναι, to have been struck.*

First Future, *τυφθήσεσθαι, to be going to be struck.*

Second Aorist, *τυπῆναι, to have been struck.*

Second Fut. *τυπήσεσθαι, to be going to be struck.*

PARTICIPLES.

Present, *being struck.*

N. τυπιόμενος,	τυπτομένη,	τυπτομενον,
G. τυπιόμενου,	τυπτομένης,	τυπτομένου, &c.

Perfect, *having been struck.*

N. τετυμμένος,	τετυμμένη,	τετυμμενον,
G. τετυμμένου,	τετυμμένης,	τετυμμένου.

Paulo-post-Futurum, *being on the point of being struck.*

N. τετυψομενος,	τετυψομένη,	τετυψομεненов,
G. τετυψомеnou,	τεтuψомеnηs,	τεтuψомеnou.

First Aorist, having been struck.

N. τυφθείς,	τυφθεῖσα,	τυφθὲν,
G. τυφθέντος,	τυφθείσης,	τυφθέντος.

First Future, going to be struck.

N. τυφθησόμενος,	τύφθησομένη,	τυφθησόμενον,
G. τυφθησομένου,	τυφθησομένης,	τυφθησομένουν.

Second Aorist, having been struck.

N. τυπεῖς,	τυπεῖσα,	τυπέν,
G. τυπέντος,	τυπεῖσης,	τυπέντος.

Second Future, going to be struck.

N. τυπησόμενος,	τυπησομένη,	τυπησόμενον,
G. τυπησομένου,	τυπησομένης,	τυπησομένουν.

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by changing *ω* into *ομαι*, as *τύπτω*, *τύπτομαι*.

The Imperfect

is formed from the Imperfect Active, by changing *ν* into *μην*, as *ἐτύπτοντο*, *ἐτύπτομεν*.

The Perfect

is formed from the Perfect Active, by changing, in the

1st. Cong. *φα* pure into *μμαι*, as *τέτυφα*, *τέτυμμαι*;

φα impure into *μαι*, as *τέτερφα*, *τέτερμαι*;

In the 2nd. *χα* into *γμαι*, as *λέλεχα*, *λέλεγμαι*;

In the 3d. *κα* into *σμαι*, as *πέφρακα*, *πεφράσμαι*;

In the 4th. *κα* into *μαι*, as *ἔψαλκα*, *ἔψαλμαι*.

Verbs of the Third Conjugation in *ω* pure, if

the penultima of the Perfect be long, change *α* into *μαί*, as *πεφίλη-κα*, *πεφίλη-μαί*.

Obs. 1. The following, however, are excepted from this rule and retain *σ*, ἀκοίω, ἔκουσμαί; θραίω, τέθραυσμαί; κεισῶ, κεκέλευσμαί; κλείω, κέκλεισμαί; κροῖω, κέκρουσμαί; παίω, πέπαισμαί; πταίω, ἐπταίσμαί; σείω, σέσεισμαί.

Obs. 2. Some have a peculiar usage, and change *α* into *μαί*, as ἀρδώ, ἔρομαί; ἐλάω, ἔλαμαί, and by reduplication ἐλῆλαμαί; δέω, δέδεμαί; θώ, τέθυμαί; λίω, λέλυμαί.

Obs. 3. The perfect of most verbs in *αιω*, *αινω*, *αυω*, *ειω*, *συω*, *οω*, *υω*, originally ended in *μαί*, which was afterwards changed to *σμαί*; hence we find *γνωτός* and *γνωστός*, &c.

Some Verbs shorten the long syllable of the Perfect Active, as *έδωκα*, *δέδομαί*.

Obs. On the same principle, *ευ* is changed into *υ*; thus, *κέχυνκα*, *κέχυσμαί* and *κέχυμαί*; *πέφυνχα*, *πέφυγμαί*; *σέσευκα*, *σέσευμαί*; *τέτευχα*, *τέτυγμαί*.

Dissyllables, whose first syllable has *τρε*, change *ε* into *α*: as *τρεπω*, *τετρεφα*, *τετραμμαί*: but they resume it in the First Aorist, *ετρεφθην*.

SYNOPSIS of the formation of the *Perf. Pass.* in all its Persons.

I. S. <i>τετυμμαί</i> ,	<i>τέτυψαί</i> ,	<i>τέτυπταί</i> ,
(for <i>τέτυφμαί</i> ,	<i>τέτυφσαί</i> ,	<i>τέτυφταί</i> .)
D. <i>τετύμμεθον</i> ,	<i>τέτυφθον</i> ,	<i>τέτυφθον</i> ,
P. <i>τετύμμεθα</i> ,	<i>τέτυφθε</i> ,	<i>τετυμμένος εἰσι</i> .
II. S. <i>λέλεγμαί</i> ,	<i>λέλεξαί</i> ,	<i>λέλεκταί</i> ,
(for <i>λέλεχμαί</i> ,	<i>λέλεχσαί</i> ,	<i>λέλεχταί</i> .)
D. <i>λελέγμεθον</i> ,	<i>λέλεχθον</i> ,	<i>λέλεχθον</i> ,
P. <i>λελέγμεθα</i> ,	<i>λέλεχθε</i> ,	<i>λελεγμένος εἰσι</i> .
III. S. <i>πέπεισμαί</i> ,	<i>πέπεισαί</i> ,	<i>πέπεισταί</i> ,
(for <i>πέπεισσαί</i> .)		
D. <i>πεπείσμεθον</i> ,	<i>πέπεισθον</i> ,	<i>πέπεισθον</i> ,
P. <i>πεπείσμεθα</i> ,	<i>πέπεισθε</i> ,	<i>πεπεισμένος εἰσι</i> .
IV. S. <i>πέφαμμαί</i> ,	<i>πέφανσαί</i> ,	<i>πέφανταί</i> ,
(for <i>πέφανμαί</i> .)		
D. <i>πεφάμμεθον</i>	<i>πέφανθον</i> ,	<i>πέφανθον</i> ,
P. <i>πεφάμμεθα</i> ,	<i>πέφανθε</i> ,	<i>πεφαμμένος εἰσι</i> .

The third person plural is formed from the third person singular by inserting *v* before *ται*, as *κέχριται*, *κέχρινται*, probably from the old form, *κέχρικανται*. But when a consonant comes before *ται*, the insertion of *v* would produce an inharmonious sound. Hence a periphrasis is formed by the addition of the verb *εἰμι* to the Perfect Participle: thus *τετυμμένος εἰστι* for *τετυπταί*.

The 2d. Person Imperative is formed by changing *αι* of the 2d. Person Indic. into *ο*; as *τέτυψ-αι*, *τέτυψ-ο*; the 3d. Person is formed by changing *s* of the 2d. Pers. Pl. Indic. into *ω*; as *τέτυφθ-ε*, *τέτυφθ-ω*.

The Infinitive is formed by changing *s* of the 2d. Person Plural Indicative into *αι*, as *τετυφθ-ε*, *τετυφθ-αι*.

When the Perfect Indicative ends in *μαι* pure, the periphrasis of the Participle with *εἰμι* does not take place in the Optative, and sometimes not in the Subjunctive; but *μαι* in the Optative is changed into *μην*, *μαι* into *αιμην*; and, in the Subjunctive, *μαι* with the preceding vowel into *ωμαι*; as Indic. *τετιμματι*, Opt. *τετιμήμην*, Subj. *τετιμῶμαι*.

The Pluperfect

is formed from the Perfect by changing *μαι* into *μην*, and prefixing *ε* to the Continued Augment, if there is a Reduplication, as *τέτυμ-μαι*, *ἐτετύμ-μην*.

The Paulo-post-Futurum

is formed from the second person singular of the Perfect, by changing *αι* into *ομαι*, as *τέτυψ-αι*, *τέτυψ-ομαι*.

Obs. 1. By some, this tense is formed from the First Future Middle by prefixing the continued Augment, as *τύψομαι*, *τέτυψομαι*. Its true formation, however, is from the perfect, as will be shown in the explanation of the force of the several tenses.

Obs. 2. No verbs of the Fourth Conjugation, or with the Temporal Augment, have this tense.

Obs. 3. By the Grammarians of the present day, this tense is generally styled the Third Future Passive.

The First Aorist

is formed from the Third Person Singular of the

Perfect, by dropping the Reduplication, changing *ται* into *θην*, and the preceding soft into an aspirate mute, as *τέτυπ-ται*, *ἐτύφ-θην*.

Four verbs assume *σ*; *ἔρρωται*, *ἔρρωσθην*; *μέμνηται*, *μεμνήσθην*; *κέχρηται*, *ἐχρήσθην*; *πέπληται*, *ἐπλήσθην*. But *σέσωσται* drops it, as *ἐσώθην*.

In some verbs the Penultima is shortened: thus, *ἀφήρηται* makes *ἀφηρέθην*; *εῦρηται*, *εὔρεθην*; *ἐπήνηται*, *ἐπηνέθην*; *τέθειται*, *ἐτέθην*

Obs. In the third person plural of the Aorists, a syncope often takes place; thus, *ἥγεθην* for *ἥγεθησαν*; *ἐκδομῆθεν* for *ἐκδομήθησαν*.

The First Future

is formed from the First Aorist, by dropping the Augment and changing *ν* into *σομαι*, as *ἐτύφθη-ν*, *τυφθή-σομαι*.

The Second Aorist

is formed from the Second Aorist Active, by changing *ον* into *ην*, as *ἐτυπ-ον*, *ἐτύπ-ην*.

Obs. 1. No second Aorist passive occurs in *δην*, *θην*, *την*, or from verbs in *ω* pure, except *ἐκάην*, *ἐδάην*, *ἐφόνην*, *ἐφύην*.

Obs. 2. The Tragic Poets preferred the Passive forms of the first aorist; the writers of the new comedy were more attached to the smoother forms of the second aorist.

The Second Future

is formed from the Second Aorist, by dropping the Augment, and changing *ν* into *σομαι*, as *ἐτύπη-ν*, *τυπή-σομαι*.

MIDDLE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	τύπτ-ομαι	-ου	-οίμην	-ωμαι	-εσθαι	-όμενος
Imperf.	δτυπτόμην					
Perfect.	τέτυπτ-α	-ε	-οίμι	-ω	-έναι	-δες
Pluperf.	δτιτύπτειν					
1st. Aor.	δτυψάμην	τύψ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st. Fut.	τύψ-ομαι		-οίμην		-εσθαι	-όμενος
2d. Aor.	δτυπόμην	τυπ-οῦ	-οίμην	-ωμαι	-έσθαι	-όμενος
2d. Fut.	τυπ-οῦμαι		-οίμην		-είσθαι	-ούμενος.

Numbers and Persons.

The only Tenses differing from the Active and Passive forms of verbs in *ω*, are the First Aorists Indicative, Imperative, and Optative, and Second Future Indicative.

INDICATIVE MOOD.

First Aorist, *I struck myself.*

S. δτυψάμην,	δτυψω,	δτυψατο,
D. δτυψάμεθον,	δτυψασθον,	δτυψάσθη,
P. δτυψάμεθα,	δτυψασθε,	δτυψαντο.

Second Future, *I shall strike myself.*

S. τυποῦμαι,	τυπῆ,	τυπεῖται,
D. τυπούμεθον,	τυπεῖσθον,	τυπεῖσθον,
P. τυπούμεθα,	τυπεῖσθε,	τυποῦνται.

IMPERATIVE MOOD.

First Aorist, *strike thyself.*

S.	τυψαι,	τυψάσθω,
D.	τυψασθον,	τυψάσθων,
P.	τυψασθε,	τυψάσθωσαν.

OPTATIVE MOOD.

First Aorist, *I might have been struck.*

S. τυψαίμην,	τυψαιο,	τυψαιτο,
D. τυψαίμεθον	τυψαισθον,	τυψαισθη,
P. τυψαίμεθα,	τυψαισθε,	τυψαιντο

Formation of the Tenses.

The Present and Imperfect
are the same as those of the Passive Voice.

The Perfect

is formed from the Second Aorist, by prefixing the Reduplication and changing *ον* into *α*, as *ἔτυπ-ον*, *τέτυπ-α*.

Obs. Hence Verbs which want the Second Aorist Active, strictly speaking, have no Perfect Middle.

In Dissyllables, if the Second Aorist has *α* in the penultima, from a Present in *ε* or *ει*, the Perfect Middle changes it into *ο*; as *πλέκω*, *ἔπλακον*, *πέπλοκα*; *σπείρω*, *ἔσπαρον*, *ἔσπορα*. But if the present be in *η* or *αι*, or have its penult long by position, then the Perfect Middle changes *α*, in the penultima of the Second Aorist, into *η*; as *λήθω*, *ἔλαθον*, *λέληθα*; *φαίνω*, *ἔφανον*, *πέφηνα*; *θαλλω*, *ἔθαλον*, *τέθηλα*; *κλάζω*, *ἔκλαγον*, *κέκληγα*.

Except *κράζω*, *ἔκραγον*, *κέκραγα*; *πράσσω*, *ἔπραγον*, *πεπρᾶγα*; *φράζω*, *ἔφραδον*, *πεφρᾶδα*.

If the Second Aorist has *ε* in the penultima, the Perfect Middle changes it into *ο*; as *ἔλεγον*, *λέλογα*.

If the Second Aorist has *ι* in the penultima, from a Present in *ει*, the Perfect Middle changes it into *οι*; as *εῖδω*, *ἴδον*, *οῖδα*; *πείθω*, *ἔπιθον*, *πέποιθα*.

Obs. 1. The verb *εἰκνω*, makes *ἴκνα*; instead of which a more Attic form was *εἰκα*.

Obs. 2. *Δεῖδω* makes *δέδοικα*, to avoid the frequent repetition of *δ* in the regular *δέδιδα*. For the form *δέδια*, see irregular

verbs. A similar change occurs in *πέπομφα*, where the regular form is *πέπομπα*. Some Grammarians, however, consider δέδωικα to be for δέδεικα.

If *i* be already in the Present, it is merely made long; as *τριζω*, *ετριγον*, *τετριγα*; *φρισσω*, *εφρικον*, *πεφρικα*.

Observations on the Perfect Middle.

Obs. 1. Some verbs retain the diphthong of the Present, thus *κενθω* makes *κέκενθα* and *κέκυθα*; *φεύγω*, *πέφευγα* and *πέφυγα*. It is more correct, however, to consider *πέφευγα* as the perfect active, changed, on account of the number of aspirates, from *πέφευχα*, and to regard *πέφυγα* as the true perfect middle.

Obs. 2. After the Attic Reduplication the vowel is shortened, as *άκοιω*, *άκήκοα*; *ἐλεύθω*, *ἐλήλυθα*.

Obs. 3. The Poets frequently make the penultima short, particularly in the feminine of the participle, because the proper form would be inadmissible in verse; as *μεμακνίαι*, *Il. δ'*, 435. from *μεμηκώς*; *τεθαλνία*. *Il. ι*, 208, &c. from *τεθηλώς*; *λελακνία*, *Od. μ'*, 85. from *λεληκώς*, &c.

Obs. 4. The verb *ἔγισσω* makes *ἔγρωγα*; *ἔλπω*, *ἔολπα*; *ἔργω*, *ἔργα*; *ἔθω*, *ἔινθα*. In *ἔινθα*, the characteristic *o* in the perfect middle is changed into *ω*, perhaps for the sake of euphony, or in order to give a tense which has the signification of the present, the sense of duration by means of the form itself, namely, *ἔινθα*, as the Ionians and Dorians wrote it, lengthened into *εῖνθα*.

Obs. 5. We call the Perfect Middle in this work by its old name, and have not adopted the new appellation, of 2d Perfect active, which the Grammarians of late have seen fit to bestow upon it. The reasons for retaining the former name, will be found at the beginning of the verb, in the Observations on the Middle Voice.

The Pluperfect

is formed from the Perfect, by prefixing *ε* and changing *α* into *ειν*, as *τέτυπ-α*, *ἔτετύπ-ειν*.

The First Aorist

is formed from the First Aorist Active, by adding *μην*, as *ἔτυψα*, *ἔτυψάμην*.

The First Future

is formed from the First Future Active, by changing ω into α , as $\tau\bar{\nu}\psi\text{-}\omega$, $\tau\bar{\nu}\psi\text{-}\alpha$.

Obs. In the Fourth Conjugation $\tilde{\omega}$ is changed into $\tilde{\alpha}$, as $\psi\alpha\tilde{\lambda}\tilde{\omega}$, $\psi\alpha\tilde{\lambda}\tilde{\alpha}\tilde{\mu}\alpha$, having the circumflex accent. This form comes from the old $\psi\alpha\tilde{\lambda}\epsilon\sigma\mu\alpha$, Ionic $\psi\alpha\tilde{\lambda}\epsilon\mu\alpha$, Attic $\psi\alpha\tilde{\lambda}\tilde{\mu}\alpha$.

The Second Aorist

is formed from the Second Aorist Active, by changing ν into η , as $\dot{\epsilon}t\upsilon\pi\text{o-}\nu$, $\dot{\epsilon}t\upsilon\pi\text{o-}\eta$.

The Second Future

is formed from the Second Future Active, by changing $\tilde{\omega}$ into $\tilde{\alpha}$, as $\tau\upsilon\pi\text{-}\tilde{\omega}$, $\tau\upsilon\pi\text{-}\tilde{\alpha}$.

Obs. The Attics said $\xi\delta\mu\alpha$, $\pi\lambda\mu\alpha$; instead of $\xi\delta\tilde{\alpha}\mu\alpha$ from $\xi\delta\omega$, *I eat*, and $\pi\iota\mu\alpha$ from $\pi\iota\omega$, *I drink*. But these are more probably present tenses which were used in a future sense, like $\varepsilon\lambda\mu$, *I go*, (*am going*), since the first syllable of $\pi\lambda\mu\alpha$ is usually long. Under this head may also be reckoned $\phi\acute{a}g\mu\alpha$, used by later writers.

General Observations on the Three Voices.

A C T I V E V O I C E .

INDICATIVE.

Obs. 1. The third person plural of the Present, Future, and Perfect, of the Indicative Active, instead of $\sigma\iota\nu$ or $\sigma\iota$, has in the Doric dialect $\nu\iota\iota$. This appears also to have been the primitive form, and the τ afterwards to have been changed into σ . Hence we have, by the rules of euphony, the long vowel or diphthong before $\sigma\iota$ in the common form; thus,

Prest. $\tau\bar{\nu}\pi\iota\sigma\iota\tau\iota$,	$\tau\bar{\nu}\pi\iota\sigma\iota\sigma\iota$,	$\tau\bar{\nu}\pi\iota\sigma\iota\sigma\iota$.
Fut. $\tau\bar{\nu}\psi\iota\sigma\iota\tau\iota$,	$\tau\bar{\nu}\psi\iota\sigma\iota\sigma\iota$,	$\tau\bar{\nu}\psi\iota\sigma\iota\sigma\iota$.
Perf. $\tau\bar{\nu}\tau\bar{\nu}\phi\iota\sigma\iota\tau\iota$,	$\tau\bar{\nu}\tau\bar{\nu}\phi\iota\sigma\iota\sigma\iota$,	$\tau\bar{\nu}\tau\bar{\nu}\phi\iota\sigma\iota\sigma\iota$.

The same remark will apply to the future form in $\tilde{\omega}$, and the tenses of the Subjunctive; thus,

Fut. $\mu\bar{\nu}\eta\acute{\epsilon}\omega$, $\mu\bar{\nu}\eta\tilde{\omega}$, $\mu\bar{\nu}\eta\acute{\epsilon}\sigma\iota\tau\iota$, $\mu\bar{\nu}\eta\acute{\epsilon}\sigma\iota\sigma\iota$, $\mu\bar{\nu}\eta\acute{\epsilon}\sigma\iota\sigma\iota$, $\mu\bar{\nu}\eta\acute{\epsilon}\sigma\iota\sigma\iota$.
 Subj. $\tau\bar{\nu}\pi\iota\omega\sigma\iota\tau\iota$, $\tau\bar{\nu}\pi\iota\omega\sigma\iota\sigma\iota$, $\tau\bar{\nu}\pi\iota\omega\sigma\iota\sigma\iota$.

Obs. 2. From Obs. 1. the student will perceive the analogy between the third person plural in *or* of the imperfect and second aorist, and that in *ovn* of the present and future, and also between the termination in *av* of the third person plural of the first aorist and that in *avn* of the perfect.

Obs. 3. The first person plural in *μεν* is converted in the Doric dialect into *μες*, as *τύπτομες*, *λέγομες*, *εῦδομες*, *ἔτυψάμες*.

Obs. 4. The second person in *ς* was often lengthened in the old language by the addition of the syllable *θα*, which has remained in the Æolic, Doric, Ionic, and, in some words, in the Attic dialect; thus, *ἐθέλησθα*, *εἰπησθα*, *κλατοισθα*. In Attic there particularly occur *ἡσθα* for *ης*, from *εἰμι*; *ἔφησθα* for *ἔφης*, from *φημι*; and especially *οὐσθα*; instead of which the proper form *οὐδας* is very rarely found in the Attic writers.

Obs. 5. The termination *or* of the third person plural imperfect and second aorist, was in some of the common dialects *οσαν*, and remained also in the Alexandrian dialect, (as *ἴσχαζοσαν*, *Lycophr.* 21.) particularly in the Greek Old Testament, or Septuagint, and in the New Testament. Thus we have, in these last, such forms as *ἔφάγοσαν*, *ἀπῆλθοσαν*, *παρῆλθοσαν*, *ἔλάβοσαν*, *ἠσαν*; for *ἔφαγον*, *ἀπῆλθον*, *παρῆλθον*, *ἔλαβον*, *ἠσον*, &c.

Obs. 6. Instead of the termination *εισαν* in the third person plural of the pluperfect, the form *εσαν* is more common in Ionic and Attic; as *ἀκηκόεσαν*, *ἔγεγνεσαν*, *ἐπεπλεύκεσαν*.

IMPERATIVE.

Obs. In the third person plural of the Imperative, in Ionic and Attic, the termination *όντων* is more usual than *έτωσαν*, as *πασχόντων* for *πασχέτωσαν*, *λεγόντων* for *λεγέτωσαν*. The same form was also used by the Dorians. Some Doric writers omit the *n* in this form, as *ποιούντω*, *ἀποστειλάντω*: hence the Imperatives in Latin, in the third person, *amanto*, *docento*, *audiunto*, &c.

OPTATIVE.

Obs. 1. Instead of the Optative in *οιμι*, there was also a form *οιην*, *οιης*, *οιη*, plural *οιημεν*, *οιητε*, *οιησαν*, contracted, in verbs in *ω*, into *ώην*, *ώης*, *ώη*, &c. which bears the name of Attic. It is found chiefly, however, in the *contract verbs*; as *φιλοήν*, *παιοήν*, *ἐπερωτώήν*, *νικώή*, and hence also in the *second future of barytons*; as *φανοήν* from *φανω*, fut. *φανῶ*.

Obs. 2. Instead of the form *αιμι* in the first Aorist of the Optative, the Attics chiefly use the *primitive Æolic form*, *εια*, *ειας*, *ειε*, after the example of the Ionians and Dorians, but only

in the *second and third persons singular, and third person plural.* The Æolians use it also in the *first.*

SUBJUNCTIVE.

Obs. 1. The third person singular of the Subjunctive, in Ionic, received the addition of the syllable *σι*, as ἔλθησι, λάβῃ-σι, φέρῃσι, for ἔλθῃ, λάβῃ, φέρῃ.

Obs. 2. In the old poets, the subjunctive active, if the penultima be long, has, for the most part, in the first and second persons plural the *short vowel* instead of the *long one*, as θω-φήξομεν, *Il. β'*, 72. ἐφύξομεν, *Od. δ*, 297. ἀπολύσομεν, *Il. ς'*, 443, &c. *The student must not mistake any of these forms for futures.*

INFINITIVE.

Obs. The infinitives in *ειν* and *ναι*, in the ancient language and in the dialects, had a form in *μεν* and *μεναι*. Assuming the form *μεναι* as the primitive one, we should, according to analogy, proceed thus; *τυπτέμεναι*, by apocope, *τυπτέμεν*, by syncope, *τυπτένεν*, by contraction, *τύπτεν*. From *τυπτέν* comes also by contraction the Doric *τύπτεν*.

PASSIVE VOICE.

Obs. 1. The original termination of the second person singular of the Passive Voice was *σσαι* in the Present, Futures, and Perfect of the Indicative; *εσσο* in the Imperfect and Pluperfect of the Indicative and Present of the Imperative; and *ησσαι* in the Present of the Subjunctive. The Ionians dropped the *σ*, and accordingly converted *σσαι* into *σαι*, *εσσω* into *εσω*, and *ησσαι* into *ησαι*; and the common dialect again contracted these forms into *η* and *ον*, as follows:

	Ion.	Com
Present Ind.	<i>τύπτεσαι</i> ,	<i>τύπτεσαι</i> ,
Subj.	<i>τύπτησαι</i> ,	<i>τύπτησαι</i> ,
Imperf. Ind.	<i>ἐτύπτέσο</i> ,	<i>ἐτύπτέσο</i> ,
Imp.	<i>τυπτέσω</i> ,	<i>τυπτέσω</i> ,

To these may be added the corresponding parts of the Middle Voice; and also the first aorist, as *ἐτυψάσσο*, *ἐτυψάδο*, *ἐτυψώ*. In the Optative, likewise, the same old form prevailed; thus from *οισσι* was formed *οσσο*, which, as it does not admit of *contraction*, remained the common form.

Obs. 2. The primitive terminations in *εσαι*, *εσο*, &c. very probably continued in use in the less polished dialects as familiar colloquial forms. In the written language, however, they were retained only in the following cases : 1. In such irregular futures as *ἔδομαι*, *πλομαι*, *φάγομαι*, &c. thus *ἔδέσαι*, *πλεσαι*, *φάγεσαι*. 2. In some of the contracted verbs ; as *ἀκρο-*
άομαι, *ἀκρούεσαι*, contracted *ἀκροᾶσαι*; *δδυνάομαι*, *δδυναέσαι*, contracted *δδυνᾶσαι*; *κανχάομαι*, *κανχαέσαι*, contracted *κανχᾶ-*
σαι, &c. Many of these forms occur in the New Testament. 3. In the passive and middle voices of verbs in *μι* ; as, *ἰστα-*
μαι, *ἰστασαι*; *ἰσταμην*, *ἰστάσσο*, &c. though these verbs sometimes follow the forms in *η*. 4. In the perfect and pluperfect passive of all verbs, with the loss, however, of *ε* ; as *τέτινψαι* for *τετινέσαι*; *ἔτέτινψο* for *ἔτετινπέσο*.

Obs. 3. The Attic form *ει* for the second person is retained, in modern editions of ancient authors, only in the verbs *βούλομαι*, *οίομαι*, and the future of *διπτομαι*, as, *βούλει*, *οίει*, *δψει*. This renders it easy to distinguish these from the Subjunctive forms, *βούλῃ*, *οἴῃ*. An examination, however, of ancient manuscripts, renders it very certain, that, by Thucydides, Plato, and the Dramatic writers, the form *ει* was constantly used in all verbs.

INDICATIVE.

Obs. 1. In the first person dual and plural, the Dorians and the poets interpose a *σ* ; as *τυπτόμεσθον*, *τυπτόμεσθα*.

Obs. 2. In the third person plural of the perfect and pluperfect, the Ionians and Dorians change the *ν* before *ται* and *το* into *ἄ*. This is likewise done in the third person plural of the Optative. The following rules, in general, regulate this change.

1. If the third person singular of the perfect and pluperfect end in *ται* or *το* *pure*, then, in the third person plural, the syllable preceding the inserted *α* is made *short*, as *ἔἄται* for *ἔνται*; *πεφιλέάται* for *πεφιλῆνται*; *ἔατο* for *ἔντο*; *πεφιλέάτο* for *πεφιλῆντο*.

2. If *ται* be *impure*, then the preceding lenis becomes an aspirate, and if there be a *σ*, it is changed into *δ* or *θ*; as *τέ-*
τυφαται for *τετυμένοι εἰσοι*; *λέλεχαται* for *λελεγμένοι εἰσοι*; *πέπλη-*
θαται for *πεπληγμένοι εἰσοι*; *ἔτετάχατο* for *τεταγμένοι ἡσαν*.

3. But the Optative *retains its diphthong* before *α*, as *γενοι-*
άτο for *γένοιντο*; *τύπτοιάτο* for *τύπτοιντο*.

Obs. 3. In like manner *ν* is sometimes omitted in the third person plural of the present and imperfect indicative passive

and middle, and also in that of the present and aorists of the Optative.

IMPERATIVE.

Obs. Instead of the termination *ωσαν* in the third person plural of the imperative, the form *ων* is very much used in Ionic, Doric, and particularly Attic; as ἐπέσθων for ἐπέσθωσαν; κτεινέσθων for κτεινέσθωσαν, &c.

SUBJUNCTIVE.

Obs. The perfect of the Subjunctive, when the perfect Indicative ends in *μαι* pure, as *μεμνῶμαι*, *πεφιλῶμαι*, is said seldom to occur, and the circumlocution to be more common, as *πεφιλημένος ὁ*, &c.

OPTATIVE.

Obs. In the Optative aorists, the Attics commonly have in the plural the form *εῖμεν*, *εῖτε*, *εἴεν*. The prose writers in the same dialect always have *εἶνεν* in the third person plural. This form is used also by Homer, as *περιηεῖμεν*, *Od. π'*, 305. *διακρινθεῖτε*, *Il. γ'*, 192, &c.

INFINITIVE.

Obs. The infinitive of the aorist has, in Doric, the termination *ῆμεν* for *ῆναι*, as *λασθῆμεν* for *λασθῆναι*; *διακριθῆμεν* for *διακριθῆναι*; *ἀποτραπῆμεν* for *ἀποτραπῆναι*; and sometimes also *ήμεναι*, as *φανῆμεναι* for *φανῆναι*; *ἀριθμήθημεναι* for *ἀριθμήθηναι*; *ἀναβῆμεναι* for *ἀναβῆναι*.

DEONENT VERBS.

The Deponent Verbs are to be distinguished from the Middle, since they have the form of Passives, but the sense of Actives, as, *αἰσθάνομαι*, *δέχομαι*, *γίνομαι*, *δέομαι*, *δύναμαι*, &c.

Some of these, in the Perfect and Aorist, have the form of the Passive, others of the Middle; in others, one of the tenses has the Passive, the other the Middle form, as *αἰσθάνομαι*, *ἡσθημαι*, *ἡσθόμην*; *δέχομαι*, *δέδεγμαι*, *έδεξάμην*; *γίνομαι*, *γεγένημαι* and *γέγονα*, *έγενόμην*; *ἔργαζομαι*, *εἴργασμαι*, *εἰργασάμην*; *ἴρχομαι*, *ἵλθον*, *έληλυθα*; *ἡγέομαι*, *ἥγημαι*, *ἥγησαμην*; *μαίνομαι*, *μέμηνται*, *ἐμάνην*; *μάχομαι*, *μεμάχημαι*, *ἐμαχέσαμην*. A deponent of this kind seldom has a perfect of the active form, as *οἴχομαι*, *οἴχωκα*.

The following is a Synopsis of their form :

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	δέχομαι	δέχ-	-οιμην	-ωραί	-εσθαι	-ομενος
Imperf.	ἐδεχόμην	δέχ-	-οιμην	-ωραί	-εσθαι	-ομενος
Perfect.	δέδεγμαι	δέδε-	-γμένος	-γμένος	-χθαι	-γμενος
Pluperf.	ἐδεδέγμην	δέδε-	ετην	ω	-χθαι	-γμενος
P. p. Fut.	δεδέξ-ομαι		-οιμην		-εσθαι	-ομενος
1 Aor. M.	ἐδεξάμην	δέξ-	-αιμην	-ωμαί	-ασθαι	-αμενος
1 Fut. M.	δέξ-ομαι		-οιμην		-εσθαι	-ομενος

A few of these Verbs have a Second Aorist Middle; as πυνθάνομαι, ἐπυνθύμην.

Perhaps it would be more analogical to consider them as *Defective Verbs*, whose Active is Obsolete, and which want some of the Passive and Middle Tenses.

Contracted Verbs.

Verbs in *αω*, *εω*, and *οω*, are contracted in the Present and Imperfect Tenses.

Verbs in *αω* contract *αω*, *αο*, and *αου* into *ω*, as *τιμάω*, *τιμῶ*, *to honour*; *τιμάομεν*, *τιμῶμεν*; *τιμάουσι*, *τιμῶσι* :—else into *α*, as *τίμαε*, *τίμα* :—*ι* is subscribed, as *τιμάοιμι*, *τιμῶμι*; *τιμάεις*, *τιμᾶς*; &c.

Verbs in *εω* contract *εε* into *εῖ*, and *εο* into *οῦ*, as *φίλεε*, *φίλει*; *φιλέομεν*, *φιλοῦμεν*;—else they drop *ε*, as *φιλέω*, *φιλῶ*, *to love*; *φιλέεις*, *φιλεῖς*.

Verbs in *οω* contract *ο* before a long vowel into *ῶ*, as *χρυσόω*, *χρυσῶ*, *to gild*;—before a short vowel or *ου*, into *οῦ*, as *χρυσόετε*, *χρυσοῦτε*; *χρυσόουσι*, *χρυσοῦσι*:—otherwise into *οῖ*, as *χρυσόης*, *χρυσοῖς*. In the Infin. *οειν* is contracted into *οῦν*.

Examples.

ACTIVE VOICE.—INDICATIVE MOOD. •

Present Tense.

Sing.	Dual.	Dual.	Dual.	Dual.
1. <i>τιμ-άσω</i> , ὁ 2. <i>φιλ-έω</i> , ὁ 3. <i>χρησ-ώω</i> , ὁ	<i>τιμίς</i> , ἕτερος <i>φιλίς</i> , ἕτερος <i>χρησίς</i> , ἕτερος	<i>τιμεῖς</i> , ἕτερος <i>φιλεῖς</i> , ἕτερος <i>χρησεῖς</i> , ἕτερος	<i>τιμεῖτε</i> , ἕτερος <i>φιλεῖτε</i> , ἕτερος <i>χρησεῖτε</i> , ἕτερος	<i>τιμεῖτε</i> , ἕτερος <i>φιλεῖτε</i> , ἕτερος <i>χρησεῖτε</i> , ἕτερος

Imperfect.

Sing.	Dual.	Dual.	Dual.	Dual.
1. <i>ἐτήμ-αον</i> , ὅν 2. <i>ἐφίλ-εον</i> , ουν 3. <i>ἐχρήσ-εον</i> , ουν	<i>ασξ</i> , ἀξ <i>εσξ</i> , εἰξ <i>οεξ</i> , οὐξ	<i>ασε</i> , ἀξ <i>εσε</i> , εἰξ <i>οε</i> , οὐε	<i>ασεῖς</i> , ἀξεῖς <i>εσεῖς</i> , εἰξεῖς <i>οεῖς</i> , οὐεῖς	<i>ασεῖτε</i> , ἀξεῖτε <i>εσεῖτε</i> , εἰξεῖτε <i>οεῖτε</i> , οὐεῖτε

IMPERATIVE.

Sing.	Dual.	Dual.	Dual.	Dual.
1. <i>τιμ-άσ</i> , α 2. <i>φιλ-έε</i> , ετ 3. <i>χρησ-ώε</i> , οῦ	<i>ασ'</i> , ἀσ' <i>ετ'</i> , ετ' <i>οῦ</i> , οῦ	<i>ασε</i> , ἀξε <i>ετε</i> , εἰξε <i>οε</i> , οὐε	<i>ασεῖς</i> , ἀξεῖς <i>ετεῖς</i> , εἰξεῖς <i>οεῖς</i> , οὐεῖς	<i>ασεῖτε</i> , ἀξεῖτε <i>ετεῖτε</i> , εἰξεῖτε <i>οεῖτε</i> , οὐεῖτε

OPTATIVE.

	Sing.		Dual.		Plur.	
1. τιμ-άνημα, φῖς	τιμοῦς,	φῖς	τιμοῖς,	φῖ	τιμοῖς,	φῖς
2. φιλ-ένημα, οἵ με	τιμοῖς,	οἵ με	τιμοῖς,	οἵ τοι	τιμοῖς,	οἵ τοι
3. χρυσ-όνημα, οἵ	τιμοῖς,	οἵ	τιμοῖς,	οἵ	τιμοῖς,	οἵ

SUBJUNCTIVE.

	Sing.		Dual.		Plur.	
1. τιμ-άνω, ὅ	τιμῆς,	ὅς	τιμῆς,	ὅς	τιμῆς,	ὅς
2. φιλ-ένω, ὅ	τιμῆς,	ὅς	τιμῆς,	ὅς τοι	τιμῆς,	ὅς τοι
3. χρυσ-όνω, ὅ	τιμῆς,	ὅς	τιμῆς,	ὅς	τιμῆς,	ὅς

INFINITIVE.

1. τιμ-άνειν, τιμᾶν. 2. φιλ-έσσειν, φιλᾶν. 3. χρυσ-όνειν, χρυσ-όνειν.

PARTICLES.

Genitive.

Mas.	Fem.	Neut.	Mas.	Fem.	Neut.
1. τιμ-άνων, ὅν	τιμ-άνησα,	ῶσα	τιμ-άνων,	ῶσα	τιμ-άνων,
2. φιλ-ένων, ὅν	φιλ-ένησα,	ῶσα	φιλ-ένων,	ῶσα	φιλ-ένων,
3. χρυσ-όνων, ὅν	χρυσ-όνησα,	ῶσα	χρυσ-όνων,	ῶσα	χρυσ-όνων,

PASSIVE AND MIDDLE VOICES.—INDICATIVE MOOD

Present Tense.

	Sing.	Dual.	Plur.
1. <i>τιμ-άο,</i>	ῶ	ἄη, ἄ	ἀον, ὁν
2. <i>φιλ-έο,</i>	οῦ μαν	αεῖ, ἀ ἔη, ἔ	εον, ούν
3. <i>χρυσ-όο,</i>	οῦ	οῦ μεθον	οὐ μεθα

IMPERFECT.

	Sing.	Dual.	Plur.
1. <i>διτιμ-άο,</i>	ῶ	ἄη, ἄ	ἀον, ὁν
2. <i>διφιλ-έο,</i>	οῦ μην	εον, ού	εον, ούν
3. <i>διχρυσ-όο,</i>	οῦ	οῦ μεθον	οὐ μεθα

IMPERATIVE.

	Sing.	Dual.	Plur.
1. <i>τιμ-άον,</i>	ῶ	ἄη, ἄ	ἀον, ὁν
2. <i>φιλ-έον,</i>	οῦ	εον, ού	εον, ούν
3. <i>χρυσ-όον,</i>	οῦ	οῦ μεθον	οὐ μεθα

OPTATIVE.

Present.

	Sing.	Dual.	Plur.
1. τιμ-άσοι, φ 2. φιλ-εσοι, οι μην 3. κρυσταφοι, οι	ασοι, φ δοι, οι ο δοι, οι	ασοι, φ εσοι, οι μεθον οοι, οι	ασοι, φ εσοι, οι σθον οοι, οι
			ασοι, φ εσοι, οι μεθον οοι, οι
			ασοι, φ εσοι, οι σθον οοι, οι

SUBJUNCTIVE.

Present.

	Sing.	Dual.	Plur.
1. τιμ-άσω, φ 2. φιλ-έω, οι μετ 3. κρυσταφώ, οι	ατη, φ ετη, η μετ οτη, η	ατη, φ ετη, η μεθον οτη, η	ατη, φ ετη, η σθον οτη, η
			ατη, φ ετη, η μεθον οτη, η
			ατη, φ ετη, η σθον οτη, η

INFINITIVE.

Present.

1. τιμ-άσθαι, ασθαι
2. φιλ-έσθαι, εσθαι
3. κρυσταφώ, σταφαι

PARTICIPLE.

Present.

1. τιμ-αδμενος, φιμενος
2. φιλ-εδμενος, ουμενος
3. κρυστ-οδμενος, ουμενος

Remarks on the Contract Verbs.

Obs. 1. The uncontracted or original form of these verbs is, as far as relates to verbs in $\epsilon\omega$, peculiar to the Ionic dialect. In the other verbs it is wholly disused, with the exception of a few poetical forms in $\alpha\omega$.

Obs. 2. In verbs in $\alpha\omega$, the Æolians pronounced separately the ι subscribed in the second and third persons singular of the Present Indicative, as $\tauιμά̄s$ for $\tauιμᾶ̄s$; $\gammaελά̄s$ for $\gammaελᾶ̄s$; $\tauιμᾶ̄$ for $\tauιμᾶ̄$; $\gammaελᾶ̄$ for $\gammaελᾶ̄$.

Obs. 3. Verbs in $\alpha\omega$ often change α into ϵ in the Ionic dialect, as $\deltaρέω$, $\deltaρέομεν$, for $\deltaράω$, $\deltaράομεν$; $\chiρέσται$ for $\chiρᾶ̄ται$, &c.

Obs. 4. The Doric dialect, which elsewhere invariably adopts $\tilde{\alpha}$ for η , departs from this usage in the case of Contract Verbs, and makes use of η without the ι subscribed in the place of all contractions in $\alpha\epsilon i$ and $\epsilon\epsilon i$, as $\deltaρῆν$ for $\deltaρᾶ̄n$; $\tauολμῆ̄tis$ for $\tauολμᾶ̄tis$; $\kappaοσμῆ̄n$ for $\kappaοσμᾶ̄n$. This species of contraction finds its way also into the Attic dialect, but in general only in the following verbs, $\zeta\alpha\omega$, $\piειν\alpha\omega$, $\deltaιψ\alpha\omega$, $\chiρῆ̄σθαι$. Thus, for example, $\zeta\alpha\omega$, $\zeta\eta\varsigma$, $\zeta\eta$, $\zeta\eta\iota s$, &c. imperf. $\xi\zeta\alpha\omega$, $\xi\zeta\eta\varsigma$, $\xi\zeta\eta$, &c. infin. $\zeta\eta\varsigma$.

Obs. 5. The Doric and Ionic dialects use for $\epsilon\sigma\omega$ in the first person singular, and third person plural, of the imperfect, the form $\epsilon\sigma\nu$. The Darians use this kind of contraction also in verbs in $\alpha\omega$, which, however, were formed in $\epsilon\omega$, as $\alpha\nuρ\alpha\omega\tau\epsilon\nu$ from $\alpha\nuρω\tau\epsilon\omega\omega$, just as they said $\alpha\gamma\alpha\pi\epsilon\omega$ for $\alpha\gamma\alpha\pi\alpha\omega$.

A C T I V E V O I C E.

IMPERATIVE.

Obs. The remark made respecting the form $\alpha\gamma\tau\alpha\omega$ for $\alpha\tau\alpha\omega\sigma\alpha\omega$, in the third person plural of the Imperative of barytone verbs will apply also to contract verbs; as $\kappaοι\alpha\omega\alpha\omega\alpha\omega\alpha\omega$ for $\kappaοι\alpha\omega\alpha\omega\alpha\omega\alpha\omega\sigma\alpha\omega$.

OPTATIVE.

Obs. 1. The Optative in $\alpha\mu\iota$, particularly in the contract verbs, has also in Attic the termination $\alpha\iota\eta\varsigma$ or $\alpha\eta\varsigma$; as $\phiιλο\iota\eta\varsigma$, $\tauιμ\phi\iota\eta\varsigma$; the third person plural is, as in the common form $\phiι\lambda\iota\sigma\iota\eta\varsigma$, $\tauιμ\phi\iota\sigma\iota\eta\varsigma$. The Attics, however, often use the common form $\alpha\mu\iota$, $\phi\mu\iota$, for $\alpha\iota\eta\varsigma$, $\alpha\eta\varsigma$.

Obs. 2. This form $\alpha\iota\eta\varsigma$ is found also in Ionic and Doric writers. And, as verbs in $\alpha\omega$ were, by the Ionians, conjugated in $\epsilon\omega$, we find in their writers $\deltaιαπηδο\iota\eta$, $\delta\varphi\alpha\tauο\iota\eta$, for $\deltaιαπηδά̄\eta$, $\delta\varphi\alpha\tauά̄\eta$.

INFINITIVE.

Obs. 1. The Doric form $\tilde{\eta}\nu$ for $\alpha\sigma\nu$, $\varepsilon\sigma\nu$, has been already noticed. The Æolians had a peculiar form for the Infinitive of contract verbs, in which form the final ν was changed into ς , and the improper diphthongs η , φ , into the proper α , and also $\sigma\sigma$ into $\sigma\iota$; thus $\gamma\epsilon\lambda\alpha\varsigma$, $\pi\epsilon\iota\alpha\varsigma$, $\dot{\nu}\psi\sigma\varsigma$, $\delta\varrho\theta\sigma\varsigma$, for $\gamma\epsilon\lambda\tilde{\eta}\nu$, $\pi\epsilon\iota\tilde{\eta}\nu$, $\dot{\nu}\psi\tilde{\eta}\nu$, $\delta\varrho\theta\tilde{\eta}\nu$.

Obs. 2. The Dorians changed the contracted Infinitive $\sigma\tilde{\eta}\nu$ into $\tilde{\omega}\nu$, in verbs in $\dot{\omega}$; as $\delta\imath\tilde{\omega}\nu$ for $\delta\imath\delta\omega\tilde{\eta}\nu$, (i. e. $\delta\imath\delta\omega\alpha\iota$), $\dot{\varphi}\iota\gamma\tilde{\omega}\nu$ for $\dot{\varphi}\iota\gamma\tilde{\eta}\nu$, &c.

PARTICIPLES.

Obs. In the Participle, the Dorians said $\sigma\tilde{\eta}\sigma\alpha$ for $\dot{\epsilon}\sigma\sigma\alpha$ and $\dot{\alpha}\sigma\sigma\alpha$. The Ionians used this form in verbs in $\dot{\epsilon}\omega$, as $\dot{\nu}\mu\sigma\tilde{\eta}\sigma\alpha$ for $\dot{\nu}\mu\sigma\tilde{\eta}\sigma\alpha$. The form $\alpha\sigma$ was contracted by the Dorians into $\tilde{\alpha}$, as $\pi\epsilon\iota\alpha\tilde{\eta}\tau\iota$ for $\pi\epsilon\iota\alpha\sigma\tau\iota$. The Æolians formed the terminations of the Participles ending in $\tilde{\omega}\nu$, in $\dot{\epsilon}\varsigma$, because they formed the verbs in $\dot{\epsilon}\omega$, $\dot{\alpha}\omega$, in $\eta\mu\iota$; thus, $\dot{\delta}\sigma\epsilon\varsigma$, $\sigma\tau\alpha\chi\sigma\varsigma$, from $\dot{\delta}\sigma\eta\mu\iota$, $\sigma\tau\alpha\chi\eta\mu\iota$.

PASSIVE VOICE.

Obs. 1. The Ionians and Dorians lengthen all circumflex terminations by the insertion of another vowel, whether the termination be contracted or not; thus, 1. In contracted terminations, the long vowel which arises from the contraction is extended by the repetition of itself, or of the short vowel; as $\dot{\delta}\sigma\alpha\dot{\alpha}\varsigma$ for $\dot{\delta}\sigma\alpha\varsigma$; $\dot{\epsilon}\tilde{\alpha}\dot{\alpha}$ for $\dot{\epsilon}\tilde{\alpha}\varsigma$; $\dot{\delta}\sigma\dot{\omega}\alpha$ for $\dot{\delta}\sigma\omega\alpha$; $\beta\sigma\dot{\omega}\sigma\alpha$ for $\beta\sigma\omega\alpha$. 2. Without the contraction, as $\dot{\epsilon}\mu\beta\tilde{\eta}\eta$ for $\dot{\epsilon}\mu\beta\eta\eta$; $\varphi\tilde{\eta}\eta$ for $\varphi\eta\eta$. The Ionic prose writers only prefix an ϵ to the circumflexed termination, as $\delta\imath\alpha\varphi\gamma\epsilon\sigma\iota\epsilon\nu$ for $\delta\imath\alpha\varphi\gamma\sigma\iota\epsilon\nu$.

Obs. 2. As the Ionians form the second person of the common conjugation in $\sigma\alpha\iota$ and $\sigma\sigma$, the verbs in $\sigma\omega$ are subject to a multiplication of vowels, as $\pi\sigma\iota\epsilon\sigma\alpha\iota$, $\dot{\epsilon}\pi\sigma\iota\epsilon\sigma\alpha\iota$, &c. which, however, in the case of $\dot{\epsilon}\sigma\alpha\iota$ is remedied by an elision of the ϵ , as $\dot{\epsilon}\pi\sigma\alpha\iota$.

VERBS IN MI.

1. The number of Verbs in $\mu\iota$ in the Attic and in the common dialect is very small, and in these few there are only some which have in the greater part of their tenses a form peculiar to themselves, and different from the conjugation in ω , and which accord with each other in the formation and

termination of their tenses; as *τίθημι*, *ἵημι*, *ἴστημι*, *δίδωμι*, Others again have a peculiar inflexion, in many points differing from the conjugation of the verbs in the examples; as *εἰμι*, *I am*; *εἰλημι*, *I go*; and others again, as well as all verbs in *υμι*, occur only in the present and imperfect, deriving the rest of their tenses from the radical form in *ώ*.

2. These verbs were chiefly used in the Æolo-Doric dialect, and, in the writers of that dialect, verbs very frequently occur in the form *μι*, which are otherwise in *έω* and *άω*; as *νικημι* for *νικάω*; *δοημι* for *δράω*; *χρήμι* for *χράω*; *δνημι* for *δνέω*; *φιλημι* for *φιλάω*, &c.

3. Verbs in *μι*, therefore, are properly of Æolic origin, or rather, they existed already in the old Greek language which was used by Homer and Hesiod, and in which the dialects were as yet mingled together. The Ionic and Attic dialects, which first assumed a determinate form, retained some of these verbs in *μι*. The Æolians, however, who retained the most of the ancient language, made the greatest use of them.

4. Notwithstanding this antiquity, however, these verbs appear to have come from older forms in *άω*, *έω*, *όω*; partly because their futures, and sometimes also their perfects and aorists, are regularly derived from such verbs, and partly because they always have a determined relation to such verbs.

Formation of Verbs in MI.

Verbs in *μι* are formed from Verbs of the Third Conjugation in *άω*, *έω*, *όω*, and *ώω*.

1. By prefixing the Reduplication with *τ̄*.
2. By changing *ω* into *μι*.
3. By lengthening the Penultima.

Exception 1st. In prefixing the Reduplication, if the verb begin with an aspirated consonant, the corresponding smooth mute must be employed in its place.

Exception 2nd. If the verb begins with a vowel, or with *πτ*, or *στ*, then *τ̄* alone is prefixed with the rough breathing: this is called the *Improper Reduplication*.

Exception 3d. Verbs in *υμι* have no Reduplication; nor have those verbs in *μι* any, which are formed from trisyllables, as *κρεμνάω*, *κρέμνημι*; the following verb also wants the Reduplication, viz. *φίμι* from *φάω*;

Thus, from *στάω* is formed *ἴστημι*, *to stand*,
 from *θέω* *τίθημι*, *to place*,
 from *δόω* *δίδωμι*, *to give*,
 from *δεικνύω* *δείκνυμι*, *to shew*,
 from *ἔω* *ἴημι*, *to send*,
 from *πτάω* *ἴπτημι*, *to fly*.

Obs. 1. In the formation of *ἴστημι*, *ἴημι*, and *ἴπτημι*, the second Exception operates : in forming *τίθημι*, the first Exception takes effect, since *τίθημι* is for *θίθημι*: in forming *δίδωμι*, the regular Rule No. 1. is applied ; and lastly, in forming *δεικνυμι*, we are governed by the third Exception.

Obs. 2. The most striking difference between verbs in *μι* and verbs in *ω*, is in the 1st. and 3d. persons singular, present Indicative, and the 2d. person singular of the Imperative.

Verbs in *μι* have only three Tenses of that form : the Present, Imperfect, and Second Aorist. They take the other Tenses generally from verbs in *ω*; thus *δίδωμι* makes *δώσω*, *δέδωκα*, from *δόω*.

Verbs in *μι* have no 2d. Future, 2d. Aorist Passive, nor Perfect Middle.

Verbs in *υμι*, besides having no Reduplication, want the Second Aorist, and the Optative and Subjunctive Moods. They borrow the two last from Verbs in *υω*.

ACTIVE VOICE.

The Moods and Tenses.

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
Present.	<i>ἴστημι</i>	-αθι	-αίην	-ῶ	-άναι	-άς
	<i>τίθημι</i>	-ετι	-είην	-ῶ	-έναι	-έις
	<i>δίδωμι</i>	-οθι	-οίην	-ῶ	-όναι	-όνς
	<i>δεικνυμι</i>	-υθι			-ύναι	-ύς
Imperf.	<i>ἴστην</i>					
	<i>τίθην</i>					
	<i>ἐδίδωρ</i>					
	<i>ἐδεικνυν</i>					
					the rest like the Present.	

2d. Aor.	ἔστην	στήθει	σταίην	στῶ	στῆγας	στάς
	ἔθην	θές	θείην	θῶ	θεῖναι	θεῖς
	ἔδων	δὸς	δοίην	δῶ	δοῦναι	δόνς

The other Tenses are regularly formed from Verbs in *ω*: thus,

	Indic.	Imper.	Opt.	Subj.	Infin.	Part.
1st. Fut.	στήσω	· · · ·	-οιμε	· · · ·	-ειν	-ων
	θήσω	· · · ·	-οιμε	· · · ·	-ειν	-ων
	δώσω	· · · ·	-οιμε	· · · ·	-ειν	-ων
1st. Aor.	δειξω	· · · ·	-οιμε	· · · ·	-ειν	-ων
	ἔστησα	στῆσ-ον	-αιμε	-ω	-αι	-ας
	ἔθηκα	· · · ·	· · · ·	· · · ·	· · · ·	· · ·
Perf.	ἔδωκα	· · · ·	· · · ·	· · · ·	· · · ·	· · ·
	ἔδειξα	δειξ-ον	-αιμε	-ω	-αι	-ας
	ἔστηκ-α	-ε	-οιμε	-ω	-έναι	-ώς
	τέθεικ-α	-ε	-οιμε	-ω	-έναι	-ώς
	δέδωκ-α	-ε	-οιμε	-ω	-έναι	-ώς
	δέδειξ-α	-ε	-οιμε	-ω	-έναι	-ώς

Plup.

ἔστηκειν ορ εἰστήκειν, ἔτεθεικειν, ἔδεδώκειν, ἔδεδειξειν

Numbers and Persons.

Present.

Sing.	Dual.	Plur.
ἔστ-ημι, ης, ησι,	ἔτον, ατον,	ἔμεν, ατε, ἄστι,
τίθ-ημι, ης, ησι,	ετον, ετον,	εμεν, ετε, είστι,
δίδ-ωμι, ως, ωσι,	οτον, οτον,	ομεν, οτε, ούστι,
δείκν-υμι, υς, υσι,	ύτον, υτον,	ύμεν, υτε, ύστι.

Imperfect.

Sing.	Dual.	Plur.
ἔστ-ην, ης, η,	άτον, ἀτην,	αμεν, ατε, ασαν,
τίθ-ην, ης, η,	ετον, ἐτην,	εμεν, ετε, εσαν,
δίδ-ων, ως, ω,	οτον, διτην,	ομεν, οτε, οσαν,
δείκν-υν, υς, υ,	ύτον, ύτην,	ύμεν, υτε, ύσαν.

Second Aorist.

Sing.	Dual.	Plur.
ἔστ-ην, ης, η,	ήτον, ἡτην,	ημεν, ητε, ησαν,
τίθ-ην, ης, η,	ετον, ἐτην,	εμεν, ετε, εσαν,
δίδ-ων, ως, ω,	οτον, διτην,	ομεν, οτε, οσαν.

IMPERATIVE MOOD.

Present.

Sing.	Dual.	Plur.
στά-θι,		
τίθε-τι,		
δίδο-θι,		
δείχνυ-θι,		
	τω, των, των,	τε, τωσαν.

Second Aorist.

Sing.	Dual.	Plur.
στῆ-θι, στήτω,	στῆτον, στήτων,	στῆτε, στήτωσαν,
θέε, θέτω,	θέτον, θέτων,	θέτε, θέτωσαγ,
δόε, δότω,	δότον, δότων	δότε, δότωσαν.

OPTATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ισται-ηγν,		
τιθει-ηγν,		
διδοι-ηγν,		
	ητον, ητηγν,	ημεν, ητε, ησαν, and εν.

Second Aorist.

Sing.	Dual.	Plur.
εται-ηγν,		
θει-ηγν,		
δοι-ηγν,		
	ητον, ητηγν,	ημεν, ητε, ησαν, and εν.

SUBJUNCTIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἰστῶ, ἦς, ἦ,	ἦτον, ἦτον,	ὦμεν, ὦτε, ὠσι,
τιθῶ, ἦς, ἦ,	ῆτον, ἦτον,	ὦμεγ, ὦτε, ὠσι,
διδῶ, ὥς, ὥ,	ῶτον, ὔτον,	ὦμεν, ὔτε, ὠσι.

Second Aorist.

Sing.	Dual.	Plur.
στῶ, στῆς, στῆ,	στῆτον, στῆτον,	στῶμεν, στῆτε, στῶσι,
θῶ, θῆς, θῆ,	θῆτον, θῆτον,	θῶμεν, θῆτε, θῶσι,
δῶ, δῆς, δῆ,	δῶτον, δῶτον,	δῶμεν, δῶτε, δῶσι.

INFINITIVE MOOD.

Present.

ιστάναι. *τιθέναι.* *διδόναι.* *δεικνύναι.*

Second Aorist.

στήναι. *θεῖναι.* *δοῦναι.*

PARTICIPLES.

Present.

<i>ιστ-άς,</i>	<i>ᾶσα,</i>	<i>άν.</i>
<i>τιθ-είς,</i>	<i>εῖσα,</i>	<i>έν.</i>
<i>διδ-ούς,</i>	<i>οῦσα</i>	<i>δν.</i>
<i>δεικν-ύς,</i>	<i>ῦσα,</i>	<i>ύν.</i>

Second Aorist.

<i>στάς,</i>	<i>στάσα,</i>	<i>στάν.</i>
<i>θεῖς,</i>	<i>θεῖσα,</i>	<i>θέν.</i>
<i>δοὺς,</i>	<i>δοῦσα,</i>	<i>δόν.</i>

FORMATION OF THE TENSES.

The Imperfect

is formed from the Present by prefixing the Augment and changing *μι* into *ν*, as *τιθημ*, *ἐτίθην*.

The Second Aorist

is formed from the Imperfect by dropping the Reduplication and receiving, in place of the remaining initial vowel, the Syllabic Augment, as *ἐτίθην*, *ἔθην*; *ἐδίδων*, *ἔδων*.

If the Verb has no Reduplication, the Second Aorist is the same in form with the Imperfect.

PASSIVE VOICE.

The Moods and Tenses:

	Indic.	Imp.	Opt.	Subj.	Inf.	Part.
Present.	<i>ιστ-αμαι</i>	- <i>ασο</i>	- <i>αίμην</i>	- <i>βῶματ</i>	- <i>μαθαι</i>	- <i>άμενος</i>
	<i>τιθ-εμαι</i>	- <i>εσο</i>	- <i>είμην</i>	- <i>θῶματ</i>	- <i>εσθαι</i>	- <i>έμενος</i>
	<i>διδ-ομαι</i>	- <i>οσο</i>	- <i>οίμην</i>	- <i>ῶματ</i>	- <i>οσθαι</i>	- <i>όμενος</i>
	<i>δεικν-υμαι</i>	- <i>υσο</i>			- <i>υσθαι</i>	- <i>ύμενος</i>
Imperf.	<i>ιστάμην</i>	}		the rest like the Present.		
	<i>ἐτιθέμην</i>	}		the rest like the Present.		
	<i>ἐδίδόμην</i>	}		the rest like the Present.		
	<i>ἐδεικνύμην</i>	}		the rest like the Present.		

Tenses formed from Verbs in *ω*.

	Ind.	1mp.	Opt.	Subj.	Inf.	Part.
Perfect.	ἐστ-αμαι	-ασο	-αίμην	-ῶμαι	-Ἴσθαι	-αμένος
	τέθ-ειμαι	-εισο	-είμην	-ῶμαι	-εῖσθαι	-ειμένος
	δέδ-ομαι	-οσο	-οίμην	-ῶμαι	-οσθαι	-ομένος
	δέδ-ειγμαι				-εῖχθαι	-ειγμένος
Plup.	ἐστάμην					
	ἐτεθείμην					
	ἐδεδόμην					
	ἐδεδειγμην					
P. p. F.	ἐστάσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	τεθεισ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	δεδόσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
1st. Aor.	ἐστάθην	στάθ-ητι	-ειην	-ῶ	-ῆναι	-εις
	ἐτέθην	τέθ-ητι	-ειην	-ῶ	-ῆναι	-εις
	ἐδέθην	δέθ-ητι	-ειην	-ῶ	-ῆναι	-εις
	ἐδειχθην				δειχθ-ηναι	-εις
1st. Fut.	σταθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	τεθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	δοθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος
	δειχθήσ-ομαι	...	-οίμην	...	-εσθαι	-όμενος

Numbers and Persons.

INDICATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἴστα-			
τιθε-			
δίδο-			
δεικνυ-			

μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

	Sing.	Dual.	Plur.
ἴστά-			
ἐτιθέ-			
ἐδειδό-			
ἐδεικνύ-			

μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

IMPERATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἰστά-	{ σο, σθω,	σθον, σθων,	σθε, σθωσεν

OPTATIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἰστα-	{ μην, ο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο

SUBJUNCTIVE MOOD.

Present.

	Sing.	Dual.	Plur.
ἰστ-ῶμαι,	η, ηται,	ώμεθον, ησθον, ησθον,	ώμεθα, ησθε, ωνται,

INFINITIVE.

Present.

ἴστασθαι.
τιθεσθαι.
δίδοσθαι.
δεικνυσθαι.

PARTICIPLE.

Present.

ἰστάμεν-ος,
τιθέμεν-ος,
διδόμεν-ος,
δεικνύμεν-ος,

FORMATION OF THE TENSES.

The Present

is formed from the Present Active, by shortening the penultima, and changing *μ* into *μαι*, as *ἴστημαι*, *ἴστάμαι*.

The Imperfect

is formed from the Present, by prefixing the Augment, and changing *μαι* into *μην*, as *τίθεμαται*, *ἐτίθεμην*.

MIDDLE VOICE.

The Moods and Tenses.

The Present and Imperfect are the same as in the Passive.

The Second Aorist.

Indic.	Imp.	Opt.	Subj.	Infin.	Part.
ἐστάμην	στάσο	σταλμῆν	στῶμαι	στάσθαι	στάμενος
ἔθέμην	θέσο	θείμην	θῶμαι	θέσθαι	θέμενος
ἔδόμην	δόσο	δοίμην	δῶμαι	δόσθαι	δόμενος

Tenses formed from Verbs in *ω*.

1st. Aor.	ἐστησάμην	στήσ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
	ἔθηκάμην	· · ·	· · ·	· · ·	· · ·	· · ·
	ἔδωκάμην	· · ·	· · ·	· · ·	· · ·	· · ·
	ἔδειξάμην	δεῖξ-αι	-αίμην	-ωμαι	-ασθαι	-άμενος
1st. Fut.	στήσ-ομαι	· · ·	-οίμην	—	-εσθαι	-όμενος
	θήσ-ομαι	· · ·				
	δώσ-ομαι	· · ·				
	δεῖξ-ομαι	· · ·				

Numbers and Persons.

INDICATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
ἐστά-	μην,	μεθον,	μεθα,
ἔθε-	σο,	σθον,	σθε,
ἔδε-	το,	σθην,	ντο.

IMPERATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
στά-	σο,	σθων,	σθε,
θε-	σθω,	σθων,	σθωσαν
δε-			

OPTATIVE MOOD.

Second Aorist.

	Sing.	Dual.	Plur.
σταλ-	μην,	μεθον,	μεθα,
θελ-	σο,	σθον,	σθε,
δολ-	το,	σθην,	ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
στῶμαι, ἦ, ἦται,	ώμεθον, ἥσθον, ἥσθον,	ώμεθα, ἥσθε, ὄνται
θῶμαι, ἦ, ἦται,	ώμεθον, ἥσθον, ἥσθον,	ώμεθα, ἥσθε, ὄνται
δῶμαι, φ, φται,	ώμεθον, ωσθον, ωσθον,	ώμεθα, ωσθε, ωνται

INFINITIVE MOOD.

Second Aorist.

στάσθαι.
θέσθαι.
δόσθαι.

PARTICIPLE.

Second Aorist.

στά-
θέ-
δό-

μενος, μένη, μενον.

The Second Aorist Middle

is formed from the Imperfect, by dropping the Reduplication, as in the Second Aorist Active; as ἐτιθέμην, ἐθέμην; ἴστάμην, ἐστάμην.

Special Remark respecting the Verb "Ιστημι."

The Perfect, Pluperfect, and Second Aorist, Active, of *ἴστημι*, have an intransitive, the rest of the tenses a transitive, signification. The Perfect has also the signification of a present, arising from its continued meaning, and the Pluperfect the signification of an Imperfect: Thus, *ἴστημι*, *I place*; *ἴστην*, *I was placing*; *ἐστηκα*, *I have placed myself, and continue placed*, i. e. *I stand*; *είστηκεν*, *I had placed myself, and continued placed*, i. e. *I was standing*; *ἔστην*, *I stood*.—The 1st. Aorist, *ἐστησα*, denotes merely *I placed*.

General Remarks on Verbs in *ιω*.

ACTIVE VOICE.

INDICATIVE.

Obs. 1. The Ionic and Doric dialects often use the forms in *ἴω*, *ἄω*, *δῶ*, in the Present and Imperfect Singular, with the

Reduplication, as *τιθεῖς*, *διδοῖς*, *διδίδονται*; whether the contracted form in the present was used by the Attics also is a matter of dispute.

Obs. 2. In the third person plural Present Indicative, *σι* appears to have come from *τι*, in conformity with what was stated under the Barytone Verbs. The old termination in *τι*, underwent in each case one of two changes: 1. either the short vowel was lengthened after rejecting *ν* before *τι*, so that *σ* became *ει*, *ο* became *ου*, and *α* and *υ* were changed into *αι* and *υι*; as *τιθέντι*, *τιθένσι*, *τιθεῖσι*; *διδόντι*, *διδόνσι*, *διδοῦσι*; *ιστάτι*, *ιστάνσι*, *ιστάσι*; *ζευγνύντι*, *ζευγνύνσι*, *ζευγνύνσι*; or else, 2. the *ν* before the termination was changed, in the Ionic manner, into *α*, as *τιθέασι*, *διδέασι*, *ζευγνύνασι*. The form in *σσι* is called the Ionic, though often used by the Attics.

Obs. 3. In *ἴστημι*, the Perfect *ἴστηκα* is most approved; the form *ἴστακα*, which is given in the common grammars, is chiefly found in later writers only, and in a *transitive* sense. The Doric form *ἴστακα* with *α* long, is distinct, however, from this.

Obs. 4. Instead of *ἴστηκα* the form *ἴστα*, contracted by syncope, is more used; as *ἴσταμεν* for *ἴστηκαμεν*; *ἴστατε* for *ἴστηκατε*, &c. Hence the Participle *ἴστως* for *ἴστηκως*. In striking out the *ν* from *ἴστηκα*, the form *ἴστηκα* remains; the *η* is then changed into *α*, as *ἴστα*, which is farther contracted into the form *ἴστα*. In the Participle *ἴστηκως*, the *η* remains unchanged into *ω*, and a contraction into *ως* immediately takes place.

Obs. 5. Some irregularities occur in the formation of the Perfect of these Verbs. Thus, Verbs in *μι*, derived from *εω*, change *η* in the penultima of the Perfect into *ει*, as *θήσω*, *τέθεικα*. This change of *η* into *ει*, was originally peculiar to the Boeotians, a branch of the Æolians, but was afterwards retained in the other dialects. *vid.* remarks on the verb *ειμι*, *to be*.

Obs. 6. The First Aorist, in most of these verbs, differs essentially from the formation of that tense in Verbs in *ω*. For, instead of retaining the *σ* of the future, the Verbs in *μι* generally change it into *ν*, as *θήσω*, *θήηκα*; *ἥσω*, *ἥηκα*; *δώσω*, *δῶηκα*. Perhaps these forms in *ν* were originally Perfects, but were afterwards used as Aorists, when a peculiar form was introduced for the Perfect. The forms also of the Aorists in *να*, have not the rest of the Moods, nor the Participles.

Obs. 7. The First Aorist in *να*, occurs in good authors only in the *singular number*, and *third person plural*. In the rest of the persons the Second Aorist is more used, which again hardly ever occurs in the *singular*.

Obs. 8. The Second Aorist retains the long vowel in the penultima of the Dual and Plural, except in *τιθημι*, *διδωμι*, and *ἴημι*. The third person plural is often syncopated, as *ἴθαν* for *ἴθησαν*; *ἴθεν* for *ἴθησαν*.

IMPERATIVE.

Obs. 1. In the second person of the Present Imperative, the contracted form is very frequent in *τιθημι*, *ἴημι*, and *διδωμι*, as *τιθει*, *ἴει*, *δίδοι*. For *ἴσταθι* we find more commonly *ἴστη*.

Obs. 2. In the Second Aorist, the second person is always *θές*, *δός*, not *θέτι*, *δόθι*. In Compound Verbs, the termination *στα* is frequently found for *στήθι*, as *ἄγαστα* for *ἀγαστήθι*; *παράστα* for *παραστήθι*.

Obs. 3. The third person plural of the Present and Second Aorist ends, as in Verbs in *ω*, frequently in *εντων* for *τωσαν*; as *παραθέντων* for *παραθέτωσαν*.

OPTATIVE.

Obs. The Optative Present and Second Aorist have in the plural, in the Poets as well as prose writers, more commonly *ειμεν*, *ειτε*, *ειεν*; *αιμεν*, *αιτε*, *αιεν*; *οιμεν*, *οιτε*, *οιεν*.

PASSIVE AND MIDDLE VOICES.

Obs. In the second person singular of the Present in the Passive and Middle, the Ionic dialect drops the *σ*, and the Attic contracts that resolution, as *ἴστασαι*, Ionic *ἴστααι*, Attic *ἴστη*; *ἴθεσο*, Ion. *ἴθεο*, Att. *ἴθου*

INDICATIVE.

Obs. The First Aorist Middle of *τιθημι* and *διδωμι*, want the rest of the Moods and Participles.

IMPERATIVE.

Obs. The Imperative *θοῦ*, for *θέσο* *θέο*, occurs only in the compounds, as *περθθού*, *ὑπόθθού*, *παράθθον*. In *ἴσταμαι*, *ἴστω* is more common than *ἴστασο*. The Second Aorist Imperative and Optative Middle of *ἴστημι*, namely, *στάσο* and *στάλμην*, are given in the conjugation of that Verb merely to show the analogy. They are seldom used.

OPTATIVE.

Obs. The Present Passive, and Second Aorist Middle of this Mood, have frequently the form of the Optative of a Barytone Verb in *ω*, as *τιθοιτο*, *ἐπιθοιμεθα*, *πρόσθοιτο*, &c.

IRREGULAR OR DEFECTIVE VERBS IN μ
may be divided into Three Classes, each containing three Verbs.

I. From $\xi\omega$ are derived $\varepsilon i\mu i$, *to be*; $\varepsilon i\mu i$ and $\iota\eta\mu i$, *to go*.

II. From $\xi\omega$ are derived $\iota\eta\mu i$, *to send*; $\xi\mu\alpha i$, *to sit*; $\varepsilon i\mu\alpha i$, *to clothe one's self*.

III. $K\varepsilon\mu\alpha i$, *to lie down*; $\iota\sigma\eta\mu i$, *to know*; $\varphi\eta\mu i$, *to say*.

CLASS I.

1. *Eiμi, to be,*

has been before conjugated, as it is used in some of its tenses as an auxiliary to the Passive Voice of Verbs in ω .

2. *Eiμi, to go.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
$\varepsilon i\mu i$, $\varepsilon i\varsigma$ or $\varepsilon i\bar{\iota}$, $\varepsilon i\sigma i$,	$\iota\tau o\varsigma$, $\iota\tau o\bar{\iota}$,	$\iota\mu e\varsigma$, $\iota\tau \varsigma$, $\varepsilon i\sigma i$, $\iota\tau o$ or $\iota\tau o\bar{\iota}$.

Imperfect.

$\varepsilon i\nu$,	$\varepsilon i\varsigma$,	$\varepsilon i\bar{\iota}$,	$\iota\tau o\varsigma$,	$\iota\tau \eta\varsigma$,	$\iota\mu e\varsigma$,	$\varepsilon i\tau \varsigma$,	$\varepsilon i\sigma a\varsigma$.
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Pluperfect.

$\varepsilon i-\varepsilon i\nu$,	$\varepsilon i\varsigma$,	εi ,	$\varepsilon i\tau o\varsigma$,	$\varepsilon i\tau \eta\varsigma$,	$\varepsilon i\mu e\varsigma$,	$\varepsilon i\tau \varsigma$,	$\varepsilon i\sigma a\varsigma$.
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Second Aorist.

$\iota\tau o\varsigma$,	$\iota\tau \varsigma$,	$\iota\tau \bar{\iota}$,	$\iota\tau \tau o\varsigma$,	$\iota\tau \tau \eta\varsigma$,	$\iota\tau \mu e\varsigma$,	$\iota\tau \tau \varsigma$,	$\iota\tau \sigma a\varsigma$.
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IMPERATIVE MOOD.

Present.

$\varepsilon i\bar{\iota}$, or εi ,	$\iota\tau o\varsigma$,	$\iota\tau o\varsigma$,	$\iota\tau o\bar{\iota}$,	$\iota\tau \varsigma$,	$\iota\tau \omega\sigma a\varsigma$.
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Second Aorist.

$\iota\tau \bar{\iota}$,	$\iota\tau \tau o\varsigma$,	$\iota\tau \tau o\varsigma$,	$\iota\tau \tau \eta\varsigma$,	$\iota\tau \tau \varsigma$,	$\iota\tau \tau \omega\sigma a\varsigma$.
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OPTATIVE MOOD.

Second Aorist.

Sing.	Dual.	Plur.
ἴοιμι, ἤοις, ἤοι,	ἤοιτον, ἤοιτην,	ἴοιμεν, ἤοιτε, ἤοισν.

SUBJUNCTIVE MOOD.

Second Aorist.

ἴω, ἤησ, ἤη,	ἤητον, ἤητον,	ἴωμεν, ἤητε, ἤωσι.
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INFINITIVE.

Present.

εἰναι or *ἴεναι*,

PARTICIPLE

Second Aorist

ἴών, ιοῦσα, ιόν.

MIDDLE VOICE

INDICATIVE MOOD.

Perfect.

εία, είας, είε, είατον, είατον,	είαμεν, είατε, είασι.
Attic ἥια and ἥα, &c.	

Pluperfect.

ἥειν, ἥέις, ἥει, ἥειτον, ἥειτην,	ἥειμεν, ἥειτε, ἥεισαν,
or ἥμεν, ἥτε, ἥσαν.	

First Future.

εἰσομαι.

First Aorist.

*εἰσάμην.**Remarks on Εἴμι, to go.*

Obs. 1. The Verb *εἴμι* in the Present has regularly the signification of the Future, both in the Ionic and Attic writers, especially in the latter, as *εἴμι καὶ ἀγγειῶ*, Eurip. *I will go and announce*; *ἴμεν καὶ ἐπιχειρήσομεν*, Dem. *we will go and endeavour*. We have in English an usage precisely analogous, in the verb “*to go*.” Thus we say, “*I am going to run*,” “*I am going to do it*.” A colloquial and vulgar barbarism renders this still more apparent, viz. “*I am going to go*.” In Homer also we have forms of expression precisely analogous, as *βῆ δ’ οἴσται*, literally “*he went to go*”; *βῆ δὲ θέειν*, “*he went to run*.” In these, however, the future force is obscured by the

use of the imperfect, since the true force of the phrase is that, *he was going to go* while some other action was at the same time pending.

Obs. 2. In the second person singular Present Indicative, *εἰ* is more used in Attic than *εἶς*.

Obs. 3. The Imperfect and Second Aorist belong to Epic poetry; but *ἴσ* and *ἴεντος*, *ἴηγον* and *ἴσαντος* are all that can be found except in composition. Matthiæ makes *ἴοντος* an old poetic Imperfect; and *εἴντος*, *εἴσις*, *εἴτη*, in the Imperfect, to be a mere invention of the Grammarians which do not occur.

Obs. 4. The mode of conjugating *εἴμι*, as far as regards *εἴα*, *ἡγία*, *ἡγία*, and *ἡγίειν*, has been retained. It is the opinion of Buttmann, however, in which he is joined by Matthiæ, that *ἡγίειν* is merely a form of the Imperfect *εἴντος*, analogous to *ἥγειδειν*, *ἥγοντος*, *ἥγεταν*, which in time, on account of its resemblance to the Pluperfect, was conjugated as such; but that *ἡγία* is originally the Ionic form, as *ἴα*, *ἡγία*, for *ἴν*, from *ἴμιτος*. This *ἡγία* has the *i* subscribed on account of the radical form *ἴω*. In *ἡγίειν*, however, it appears to have been retained improperly, merely from its common derivation as a Pluperfect from *ἡγία*. In confirmation of this opinion it is added, that these forms never have the sense of the Perfect or Pluperfect, but only that of the Imperfect and Aorist: *ἡγία* is written in Ionic *ἡγία*. Blomfield, however, in his remarks on Matthiæ's grammar, considers *ἡγία* to be actually the First Aorist from *εἴω*, or *εἴμι*, *eo*; thus *ἥγοντος* contracted into *ἡγία*, as *ἔχεντος* into *ἔχενα*, and *ἔκηστος* (from *ἕώτω*) into *ἔκηγα*. He farther observes, that in his opinion it may always be construed as an Aorist.

Obs. 5. The Imperative *ἴθε* is more used than *εἴτη*.

3. " *Iημι, to go.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
<i>ἴημι</i> , <i>ἴης</i> , <i>ἴησι</i> ,	<i>ἴετον</i> , <i>ἴετον</i> ,	<i>ἴεμεν</i> , <i>ἴετε</i> , <i>ἴεσι</i> .

Imperfect.

ἴεσσαν.

OPTATIVE MOOD.

Present.

ἴειη.

INFINITIVE.

Present.

ἴένειν.

PARTICIPLE.

Present.

ἰέντος, ιέντης.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἴε-μειν, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἴε-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

IMPERATIVE.

Present.

ἴεσθω, ιέσθω.

PARTICIPLE.

Present.

ἰέμεν-ος, η, ον.

CLASS II.

1. *"Ιημι, to send.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
<i>Ιημι,</i> <i>Ιης,</i> <i>Ιησι,</i>	<i> Ιετον,</i> <i>Ιετον,</i>	<i> Ιεμεν,</i> <i>Ιετε,</i> <i>Ιετισ.</i>

Imperfect.

<i>Ιην,</i> <i>Ιης,</i> <i>Ιη,</i>	<i> Ιετον,</i> <i>Ιετην,</i>	<i> Ιεμεν,</i> <i>Ιετε,</i> <i>Ιεσαν.</i>
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First Future.

<i>Ἴσ-ω,</i> <i>εις,</i> <i>ει,</i>	<i> ετον,</i> <i>ετον,</i>	<i> ομεν,</i> <i>ετε,</i> <i>ουσι.</i>
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First Aorist.

ἡκα.

Perfect.

ελκα.

Pluperfect.

εῖκειν.

Second Aorist.

<i>Ἴν,</i> <i>Ἴς,</i> <i>Ἴ,</i>	<i> έτον,</i> <i>έτην,</i>	<i> έμεν,</i> <i>έτε,</i> <i>έσαν.</i>
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IMPERATIVE MOOD.

Present.

<i>Ιεθι,</i> <i>Ιέτω,</i>	<i> Ιετον,</i> <i>Ιέτων,</i>	<i> Ιέτε,</i> <i>Ιέτωσαν.</i>
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First Aorist.

ἥκον.

Perfect.

ἔσκα.

Second Aorist.

Sing.

*ἥς,**ἔτω,*

Dual.

*ἥτον,**ἔτων,*

Plur.

*ἥτε,**ἔτωσαν.*

OPTATIVE MOOD.

Present.

*ἴεται-**ην,* *ης,* *η,* | *ητον,* *ητην,* | *ημεν,* *ητε,* *ησαν.*

First Future.

ἥσοιμι.

Perfect.

ἔλκοιμι.

Second Aorist.

*εἴται-**ην,* *ης,* *η,* | *ητον,* *ητην,* | *ημεν,* *ητε,* *ησαν.*

SUBJUNCTIVE MOOD.

Present.

ἴω, *ἴης,* *ἴῃ,* | *ἴητον,* *ἴητεν,* | *ἴωμεν,* *ἴητε,* *ἴωσι.*

Perfect.

εἴκω, *γε,* *γ,* | *γιον,* *γιον,* | *ωμεν,* *γιε,* *ωσι.*

Second Aorist.

ἴω, *ἴη,* *ἴῃ,* | *ἴητον,* *ἴητον,* | *διμεν,* *ἴητε,* *ἴωσι.*

INFINITIVE MOOD.

Present.

ἴέναι.

First Future.

ἥσειν.

Perfect.

εἰκέναι.

Second Aorist

εἴγαι.

PARTICIPLES.

Present.

ἰετός, *ἴεται,* *ἴεν,*

First Future.

ἥσων, *ἥσουσα,* *ἥσον.*

Perfect.

εἰκώς, *εἰκεῖα,* *εἰκές.*

Second Aorist.

ἴω, *εἴσα,* *ἴεν.*

P A S S I V E V O I C E.

INDICATIVE MOOD.

Present.

Sing.

Dual.

Plur.

ἴε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Imperfect.

ἴε-μην σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

Perfect.

ἴε-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθε, νται.

Pluperfect.

ἴε-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

P. p. Future. First Aorist. First Future.
εἰσομαι. | *ἔθην* and *εἰθην*. | *ἔθησομαι*.

M I D D L E V O I C E.

Present and Imperfect like the Passive.

First Aorist.

Sing.

Dual.

Plur.

ἥκ-άμην, ω, ατο, | ἀμεθον, ασθον, ἀσθην, | ἀμεθα, ασθε, αντο.

First Future.

ἥσ-ομαι, η, εται, | δμεθον, εσθον, εσθον, | ομεθον, εσθε, ονται.

Second Aorist.

δμην, έσο, έτο, | δμεθον, εσθον, εσθην, | δμεθα, εσθε, έντο.

IMPERATIVE MOOD.

Second Aorist.

δσο, δσθω, | δσθον, εσθων, | δσθε, δσθωσαν.

OPTATIVE MOOD.

First Future.

ἥσοι-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

Second Aorist.

εί-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

SUBJUNCTIVE MOOD.

Second Aorist.

δμαι, ἦ, ἦται, | δμεθον, ἦσθον, ἦσθον, | δμεθα, ἦσθε, ὥνται.

INFINITIVE MOOD.

First Future.

ἡσσαθαι.

Second Aorist.

ἔσθαι.

PARTICIPLES.

First Future.

ἡσδμεν-ος, η, ον,

Second Aorist.

ἔμεν-ος, η, ον.

Remarks on "Iημι.

Obs. 1. This Verb has scarcely any irregularities, but is formed like τιθημι.

Obs. 2. The Attics in the Second Aorist have εῖμεν, εῖτε, εῖσαν; thus, ανεῖμεν, ανεῖτε, ανεῖσαν; ἀφεῖμεν, ἀφεῖτε, ἀφεῖσαν.

Obs. 3. *Iημι*, in the Active Voice, signifies *I send another*; *Iημαι*, in the Middle Voice, *I send myself*. Hence it is generally used in the latter Voice in the sense of wishing; thus, θέται αἰνῶς, Hom. Od. β', 327. *He earnestly wishes.* In this sense it is the root of θέρως, *a desire*, and of θείλω, *to desire*.

2. *Ἔμαι, to sit.*

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
ἡμαι, ἡσαι, ἡται,	ἡμεθον, ἡσθον, ἡσθον,	ἡμεθα, ἡσθε, ἡνται.

Imperfect.

ἡμην, ἡσο, ἡτο,	ἡμεθον, ἡσθον, ἡσθην,	ἡμεθα, ἡσθε, ἡντο.
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IMPERATIVE MOOD.

Present.

ἡσο, ἡσθω,	ἡσθον, ἡσθων,	ἡσθε, ἡσθωσαν.
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INFINITIVE.

Present.

ἡσθαι.

PARTICIPLE.

Present.

ἡμεν-ος, η, ον.

Remarks on ⁷Huai.

Obs. 1. For ἤνται in the third person plural the Ionians use δαται, as κατέδαται for κάθηται, *Herod.* 1, 199, and the Poets εῖσαται, *Il. β',* 137. So also in the Imperfect, the Ionic form is ἐδατο, and the poetic εἰσατο, for ἤντο.

Obs. 2. The compound *κάθημαι* is more common than the simple *καμαί*. This has also an Optative, *καθοιμην*, and a Subjunctive, *καθωμαι*. In the Imperfect it has *ἐκαθήμην* and *κα-θήμην*, *ἐκαθήτο* and *καθῆστο*. The Grammarians consider *κα-θήμην* and *καθῆστο* the better forms.

3. *Eiua*, to clothe one's self.

INDICATIVE MOOD.

Present and Imperfect.

είμαι, *εἰσαὶ*, *ειταὶ*, and — — — — *εἰνταὶ*.

Pluperfect.

εἰμην, *εἰσο* and *ἔσσο*, — — — — — *εἰντο*.

First Aorist.

εισ- { **άμην**, ω, ατο, | **άμιθον**, ασθον, **άσθην**, | **άμεθα**, ασθε, αντο.

PARTICIPLES.

Present and Perfect.

First Aorist.

είμένος. | **έσσαμενος.**

Remarks on Eīuāi.

Obs. This Verb may be considered as Middle. The Active is the radical $\varepsilon\omega$ or $\varepsilon\nu\nu\nu\mu$, forming $\varepsilon\sigma\omega$ in the First Future, and $\varepsilon\sigma\alpha$ in the First Aorist. In the Infinitive of the First Aorist, $\varepsilon\sigma\alpha\iota$, it has the σ generally doubled, as $\varepsilon\sigma\sigma\omega\mu\nu$, *Hom.* *Od.* p. 79. *I will clothe him.*

CLASS III.

1. *Kēiuaī, to lie down.*

INDICATIVE MOOD.

Present.

κεῖ-μαι, σαι, ται, | μεθον, σθον, σθον, | μεθα, σθι, νται.

Imperfect.

ἐκεῖ-μην, σθ, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο

First Future.

κείσ-ομαι, η, εται, | δμεθον, εσθον, εσθον, | δμεθα, εσθε, ονται.

IMPERATIVE MOOD.

Present.

κεῖσο, κείσθω, | κεῖσθον, κείσθων, | κεῖσθε, κείσθωσαν

OPTATIVE MOOD.

Present.

κεο-μην, ο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο

SUBJUNCTIVE MOOD.

Present.

First Aorist.

κέωμαι.

| κείσωμαι.

INFINITIVE.

PARTICIPLE.

Present.

Present.

κείσθατ.

| κείμεν-ος, η, ον.

Remark on *Κεῖμαι*.

Obs. *κείμαι* is from the Ionic *κέομαι*. From the form of the Imperative and Infinitive *κέσσο*, *κέβαθαι*, *κεῖσο*, *κεῖσθαι*, it is conjugated as a Perfect. The Ionians said *κέαται* for *κείνται*, and *ἐκέατο* for *ἐκείντο*. The Subjunctive *κῆται* occurs *Il. τ', 32.*

2. "Ισημι, to know.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
<i>ἴσ-ημι, ης, ησι,</i>	<i>ατον, ατον,</i>	<i>αμεν, ατε, { and μεν and τε, } ασι.</i>

Imperfect.

<i>ἴσ-ην, ης, η,</i>	<i>ατον, ατην,</i>	<i>αμεν, ατε, ασαν and αν.</i>
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IMPERATIVE MOOD.

Present.

<i>ἴσ-αθι, and θι, ἀτω, and τω,</i>	<i> ατον and τον, ἀτων, and των,</i>	<i> ατε and τε, ἀτωσαν, and τωσαν.</i>
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INFINITIVE.

Present.

ἰσάναι.

PARTICIPLE.

Present.

ἰσα-ς, σα, ν.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

ἴσα-ματ, σατ, τατ, | μεθον, σθον, σθον, | μεθα, σθε, ντατ.

Imperfect.

ἴσά-μην, σο, το, | μεθον, σθον, σθην, | μεθα, σθε, ντο.

INFINITIVE.

Present.

ἴσασθαι.

PARTICIPLE.

Present.

*ἴσάμεν-ος, η, ον**Remarks on Ἰσημι.*

Obs. 1. The Verb *ἴσημι* occurs in the singular only in Dorian writers, as *ἴσαμι*, *Pind. Pyth.* 4, 441. *Theocr.* 5, 119. So *ἴσαται* for *ἴσησι*, *Theocr.* 15, 146. Participle *ἴσας*, in the dative *ἴσαντι*, *Pind. Pyth.* 3, 52. In common use, the dual and plural are only used, as *ἴστον, ἴστον* (for *ἴσατον*), *ἴσμεν, ἴστε*, (for *ἴσαμεν, ἴστες*,) *ἴσασι*. These are attached to *οίδα*; thus *οίδα, οἴσθα, οἴδε, Dual. ἴστον, ἴστον, Pl. ἴσμεν, ἴστε, ἴσασι*.

Obs. 2. For *ἴσμεν*, the Ionians have *ἴδμεν*, which arose either from changing *σ* into *δ*, or was more probably abbreviated from *οἴδαμεν*.

Obs. 3. *'Επίσταμαι* is not, as some have imagined, formed from *ἴσημι*, but appears properly to be the middle voice of *ἐφίστημι*, the same as *ἐφίστημι τὸν νοῦν*, retaining the Ionic form for *ἐφίσταμαι*.

4. *Φημί, to say.*

INDICATIVE MOOD.

Present.

Sing.

Φημι, φης, φησι,

Dual.

φατδν, φατδν,

Plur.

φαμδν, φατδ, φασι.

Imperfect.

*ἴφηγν, ης, η,**ατον,**ἀτηγν,**αμεν,**ατε, ασαν* and *αν.*

First Future.

Sing.	Dual.	Plur.
φήσ-ω, εις, ει,	ετον, ετον,	ομεν, ετε, ουσε.
First Aorist.		
ἔφησ-α, ας, ε,	ατον, ἀτην,	αμεν, ατε, αν.
Second Aorist.		
ἔφ-ην, ης, η,	ητον, ἡτην,	ημεν, ητε, ησαν.

IMPERATIVE MOOD.

Present.		
φάθι, φάτω,	φάτον, φάτων,	φάτε, φάτωσαν.
OPTATIVE MOOD.		
φαι-ην, ης, η,	ητον, ητην,	ημεν, ητε, ησαν μεν, τε, εν.
First Aorist.		
φησ-αιμι, αις, αε,	αιτον, αιτην,	αιμεν, αιτε, αιεν

SUBJUNCTIVE MOOD.

Present.	PARTICIPLES.
φῶ, φῆς, φῆ,	φῆτον, φῆτον,
	φῶμεν, φῆτε, φῶσι.
INFINITIVE.	Present.
Present.	φάσι.
φάναι.	φάς, φάσα, φάν.
First Aorist.	First Future.
φῆσαι.	φήσων.
Second Aorist.	First Aorist.
φῆγαι.	φήσας.

P A S S I V E V O I C E.

INDICATIVE.	IMPERATIVE.
Perfect. πέφαται.	πεφάσθω.
INFINITIVE.	PARTICIPLE.
πεφάσθαι.	πεφασμέν-ος, η, ον.

MIDDLE VOICE.

INDICATIVE MOOD.

Present.

Sing.	Dual.	Plur.
φα-ματ, σαι, ται,	μεθον, σθον, σθον,	μεθα, σθε, νται.

Imperfect.

ἔφά-μην, σο, το,	μεθον, σθον, σθην,	μεθα, σθε, ντο.
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IMPERATIVE MOOD.

Present.

φάσ-ω, θω,	θον, θων,	θε, θωσαν.
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INFINITIVE.

Present.

φάσθαι.

PARTICIPLE.

Present.

φάμεν-ος, η, ον.

Remarks on Φημι.

Obs. 1. In place of ἔφην, ἔφης, ἔφη, in the Imperfect Indicative Active, the form ἤν, ἤς, ἤ, is frequently used; as δ' ἤς, said he; ἤν, δ' ἔγώ, said I. A form for the Present is ἤμι, which occurs in Aristophanes, *Nub.* 1145; *Ran.* 37.

Obs. 2. The imperfect ἔφην, &c. is generally placed after one or more words of the speaker, like the Latin *inquit*, even when another word of the same signification precedes: as, Ο δὲ Κῦρος εἶπε, ὅτι εἰς καὶρὸν ἤκεις, ἔφη. *Xen. Cyrop.* 3, 1, 8.

Obs. The infinitive φάναι is always used in the sense of past time, e. g. φάναι τὸν Σωκράτη, “that Socrates has said.”

A General List of Irregular and Defective Verbs.

THERE are few Verbs in the Greek language, which can be regularly conjugated in all their Moods and Tenses. Some of these deficiencies may be traced to harmony: of others, it is difficult to assign the causes. Defective Tenses are supplied either from obsolete forms of the same Verbs, from kindred forms in other dialects, or from some other Verbs in use. To assist the

learner in tracing these tenses to their respective Themes or Roots, the following list has been compiled. It consists of analogies, as far as they can be applied to any species of Verbs; but in general it contains the particular formation of each tense in common use.

Of the following Verbs, those which are used only in the Present and Imperfect, will be found in the first column; the next column will contain the obsolete Roots, followed by the Tenses, which are formed from them.

A.

To ad-	<i>"Αγαμαι,</i>	ἀγάω, ἀγάσσομαι, ἡγασάμην, ἡγασμαι, ἡγάσ- θην.
break,	<i>Αγνίω,</i>	ἄγω, ἄξω, ἥξα, ἥχα, ἥγον.
	<i>"Αγνυμι,</i>	{ <i>φάκω,</i> ἔαξω, ¹ <i>ἔαχα,</i> <i>ἔαγον,</i> <i>ἔάγην,</i> <i>ἔαγα.</i> ²
To act,	<i>"Αγω,</i>	{ <i>ἀγάγω,</i> <i>ἥγαγον,</i> <i>ἥγαγόμην.</i>
	<i>ἄξω,</i> <i>ἥχα,</i>	{ <i>ἀγάγω,</i> <i>ἥγαγον,</i> <i>ἥγαγόμην.</i>
please,	<i>Ἄδω,</i>	{ <i>ἀδέω,</i> <i>ἀδήσω,</i> <i>ἥδηκα,</i> <i>ἥδον</i> and <i>ἥδον,</i>
	<i>Ἀνδανω,</i>	{ <i>ἐαδα.</i> ³

Verbs in *αζω*, *frequentatives*, as *τροχάζω*, *to run often.*⁴

Verbs in *αθω*, *derivatives*,⁵ as *διωκάθω*, from *διώκω*, *to pursue.*

Verbs in *αιω*, *derivatives*,⁶ as *κεραιώ*, from *κεράω*, *to mix.*

1. *"Αγω, to break*, conjugated with the Digamma, *φάγω*, forms *ἔφαξα*, *ἔφαγον*. But as the Digamma is seldom expressed in writing, the words will be *ἔξα*, *ἔχα*, *ἔαγον*.

2. The aorist *ἥξα* is not used by good writers. We have likewise in the passive voice, perf. *ἥγμαι*; 1. aor. *ἥχθην*; fut. *ἕχθησομαι*; and an old form which remained in Doric, *ἀγῆγοχα* or *ἄγάγοχα* and *δύηγοχα*.

3. This seems to be put for *ἔαδα*. That *ἄδω* had the Digamma appears from *ενάδε*, *Odyss.* π', 28.

4. Verbs of these three classes, and others in this list of the same form have generally the Pres. and Imperf. only.

5. In this list, *Derivatives* are those which are derived from other *Verbs*.

6. From *Substantives* and *Adjectives*, verbs in *ω*, *εω*, *νω*, *ενω*, *αζω*, *ιζω*, *αινω*, *ννω*, are generally derived; as *τιμάω* from *τιμή*, *φιλέω*, from *φίλος*,

<i>To take, Αἴρεω,</i>	{	<i>εῖλον, εἰλόμην, ἔλῶ, ἐλοῦμαι,</i>
<i>αἴρησω,</i>		<i>εἰλάμην.¹</i>
<i>ἥρηκα,</i>	{	<i>αἰσθέω, αἰσθήσομαι, ἡσθημαι, ἡσθόμην.</i>
<i>perceive, Αἰσθάνομαι,</i>		<i>ἀλδέω, ἀλδήσω, ἥλδηκα.</i>
<i>increase, Ἀλδαίνω,</i>	{	<i>ἀλέκω, ἀλεξάμην.</i>
<i>Ἀλδῆσκω,</i>		<i>ἀλεξίω, ἀλεξήσω.</i>
<i>ward off, Ἀλέξω,</i>	{	<i>ἀλεύω, ἥλευσα, ἥλευάμην, and ἥλεά-</i>
<i>shun, Ἀλέομαι,</i>		<i>μην by Syncope.</i>
<i>roll, Ἀλινδέω,</i>	{	<i>ἀλίω, ἀλίσω, ἥλικα.</i>
<i>take, Ἀλίσκω,</i>		<i>ἀλόω, ἀλώ-σω, σομαι, ἥλωσα, ἥλωκα</i>
<i>find out, Ἀλφαίνω,</i>	{	<i>and ἄλλωκα, ἥλωμαι, ἥλων</i>
<i>sin, Ἀμαρτάνω,</i>		<i>and ἄλλων.²</i>
<i>open, Ἀνφίγω,</i>	{	<i>ἀλφέω, ἀλφήσω.</i>
<i>ἀνώξω,</i>		<i>ἀμαρτέω ἀμαρτή-σω, σομαι, ἥμαρτη-σα,</i>
<i>ἥνογα and</i>	{	<i>κα, μαι, ἥμαρτον, Poet. ἥμ-</i>
<i>ἄνογα,³</i>		<i>βροτον.</i>
<i>be hated, Ἀπεχθάνομαι,</i>	{	<i>ἀνωγέω, Imp. ἡνώγουν, ἀνωγήσω.</i>
<i>ἀπεχθήσομαι, ἀπτίχθημαι, ἀπ-</i>	{	<i>ἀνωγήμι, Imp. ἀνώγηθι, ἀνωχθι.</i>
<i>ηχθέμην.</i>		
<i>please, Ἀρέσκω,</i>	{	<i>ἀρέ-σω, σομαι, ἥρεσα, ἥρεσά-</i>
<i>Ἄρω,⁴</i>		<i>μην, ἥρεσμαι, ἥρεσθην.</i>
<i>To increase, Ἀνξάνω,</i>	{	<i>ανξέω, ανξή-σω, σομαι, ἥνξη-σα, μαι,</i>
<i>Ἄνξω,</i>		<i>ἥνξηθην.</i>
<i>Ἄεξω,</i>		
<i>be dis-</i>	<i>Ἄχθομαι,</i>	<i>ἀχθέω, ἄχθεσομαι, ἄχθεσθην, ἄχθε-</i>
<i>pleased,</i>		<i>σήσομαι.</i>

Verbs in *aw*, *frequentatives*, as *ἰκετάω*, *to come frequently*.

ἥλω from δηλως, δουλεύω, from δουλος, δικέζω, from δίκη, ἐλπίζω from ἐλπις, σημαινω from σημα, μηκνω from μηκος, &c.

1. εἰλάμην is a later Alexandrian form.

2. ἥλωκα and ἥλων, are used in a passive sense, as is also ἄλωσομαι, the future middle.

3. In the Attic poets this verb always occurs in the perfect without an augment, but with it in the pluperfect.

4. ἄρω has, according to its two significations, two different futures. In the sense of "to annex," "to adapt," it has fut. ἄρσω, aor. ἥρσα, &c. In the sense of "to render favourable," "to conciliate," it agrees in flexion with the former only in ἄρσαντες κατὰ θυμόν, II. d, 136, ἥραρες θυμόν ἔδωδη, Od. ε, 95. Otherwise it makes fut. ἄρεσω, &c.

Verbs in *ιαω*, signifying *desire*, as *μαθητιάω*, to desire to learn.

Verbs in $\alpha\omega$, signifying *imitation*, as $\chi\acute{a}\omega$, to be white as snow.

B.

<i>go,</i>	<i>Βαίνω</i> , ¹	{	βάω,	βήσομαι, ἔβησα, ἐβησάμην, βέβη-
			βιβάω,	κα, μαι, βέβαια, 2d. Fut. βέομαι. ²
			βιβημι,	Part. Pres. βιβων.
			βλέω,	2. A. ἔβην, Subj. βειω, Part. Pr. βιβάς.
<i>to cast,</i>	<i>Βάλλω,</i>	{	βλέω,	βλήσω, βέβλη-κα, μαι, ἐβληθην,
	<i>βαλῶ,</i>		βαλλέω,	βληθήσομαι.
	<i>ἔβαλον,</i>		βλῆμι,	βαλλήσω.
	<i>βέβοιλα,</i>		βολέω,	ἔβλην, 2d. A. Opt. M. 2d. Pers. βλεῖο.
<i>live,</i>	<i>Βιώσκω,</i>	{	βιοω,	βιωσθμαι, βέβιω-κα, μαι, ἔβιον.
<i>bud,</i>	<i>βλασέάνω,</i>		βιώμι,	ἐβιων.
			βλασέω,	βλαστήσω, βεβλάσηκα, ὕβλασον.
<i>feed,</i>	<i>Βόσκω,</i>		βοσκέω,	βοσκή-σω, σομαι, βεβόσηκα.
<i>will,</i>	<i>Βούλομαι,</i>	{	βόω,	βώσω, βέβωκα.
			βουλέω,	βουλήσομαι, βεβούλημαι, ἔβουληθην.
<i>eat,</i>	<i>Βρέσκω,</i>		βρέω,	βρῶσω, βεβρωκα.
	<i>Βιβρώσκω,</i>		βρῶμι,	ἔβρων.
			βεβρώθω,	βεβρώθοιμι.

Verbs in $\beta\omega$, preceded by a consonant, as $\varphi\varepsilon\varrho-\xi\omega$, to feed.

1

<i>To mar-</i>	<i>Γάμω,</i>	{	<i>γαμέω, γαμήσω, γαμήσομαι, ἐγάμησα,</i>
<i>ry,</i>	<i>ἔγημα,</i>		<i>γεγάμη-κα, μαι, ἐγαμήθην.</i>
<i>grow</i>	<i>ἔγημάμην,</i>	{	
<i>old,</i>			
<i>Grow</i>	<i>Γηράσκω,</i>	{	<i>γηράω, γηράσομαι, ἐγήρασα, γεγήρακα.</i>
			<i>γηρεμι, Pr. Inf. γηράναι, Part. γηράς.</i>

1. This verb has with the Ionians the causative signification, "to bring." This signification is exclusive in the fut. act. $\beta\eta\omega$, and 1st. aor. $\xi\beta\eta\alpha$.

2. Βέομαι occurs in Homer in the sense of ζησομαι, "I shall live;" properly, "I shall walk upon the earth." Here the subjunctive receives the sense of the future, as is probably the case in τιομαι for τιωμαι, although elsewhere it is never used thus.

<i>become, Γίγνομαι,</i>	$\left\{ \begin{array}{l} \gamma\eta\nu\acute{\epsilon}\omega, \text{ γενήσομαι, ἐγενησάμεν, γεγένημαι,} \\ \text{ἐγενήθην, ἐγενόμην, γέγονα.} \\ \gamma\eta\nu\omega, \text{ γεινομαι, ἐγεινάμην.} \\ \gamma\acute{\alpha}\omega, \text{ γέγαα.} \end{array} \right.$
<i>Γίγνομαι,¹</i>	
<i>know, Γιγγώσκω,²</i>	$\left\{ \begin{array}{l} \gamma\nu\delta\omega, \text{ γνῶ-σω, σομαι, ἔγνω-κα, σμαε, δγ-} \\ \text{νώσθην, γνωσθήσομαι.} \\ \gamma\nu\delta\omega, \text{ γνῶμι, ἔγνων.} \end{array} \right.$
<i>Γινώσκω,</i>	
	4.
<i>learn, Δαιω,</i>	$\left\{ \begin{array}{l} \delta\alpha\acute{\epsilon}\omega, \text{ δαή-σω, σομαι, δεδάηκα and δέδαα,} \\ \text{δεδαήμαι, ἐδάην, (δέδηα, 2 Aor} \\ \text{M. Subj. δαήται, to burn.)} \end{array} \right.$
<i>divide, Δαιω,</i>	
<i>bite, Δάκνω,</i>	$\delta\acute{\alpha}\zeta\omega, \text{ δά-σω, σομαι, ἐδασα, ἐδασάμην, δέ-}$ δα-κα, σμαι.
<i>sleep, Δαρθάνω,</i>	$\delta\alpha\vartheta\acute{\epsilon}\omega, \text{ δαρθήσομαι, δεδάρθηκα, ἐδάρθην,}$ $\text{ἐδαρθον and ἐδραθον.}$
<i>fear, Δειδω,³</i>	$\left\{ \begin{array}{l} \delta\eta\delta\omega, \text{ Imper. δέδιθι and δειδιθι.} \\ \delta\eta\sigma\omega, \text{ Perf. M. δέδια.} \end{array} \right.$
<i>δεισω,</i>	
<i>δέδεικα,</i>	
<i>ask, Δέομαι,</i>	$\delta\acute{\epsilon}\omega, \text{ δεήσομαι, δεδέημαι, δέδειθην, δεηθή-}$ σομαι.
<i>teach, Διδάσκω,</i>	$\left\{ \begin{array}{l} \delta\eta\delta\acute{\epsilon}\omega, \text{ διδασκέω, διδασκήσω.} \\ \delta\eta\delta\omega, \text{ διδασκα.} \end{array} \right.$
<i>διδάξω</i>	
<i>δεδιδαχα,</i>	
<i>To fly, Διδράσκω,</i>	$\left\{ \begin{array}{l} \delta\eta\acute{\rho}\omega,4 \text{ δρά-σω, σομαι, ἐδρασα, δέδρακα.} \\ \delta\eta\eta\mu, \text{ δρῆη and ἐδραν.} \end{array} \right.$
<i>διδράξω,</i>	

1. To the old root *γένω*, which corresponds with the Latin *gigno*, belong two significations; the causative *beget*, and the immediate or intransitive *am born, become*. The voices are anomalously intermingled. The whole, as found in actual use, may be reduced to a two-fold present; as follows:

1. *γείνομαι*, has only the signification of *birth*, (poetically in the present tense) *am born*. In the aorist, *ἔγεινάμην* is used transitively, *beget, bear*.

2. *γίγνομαι* (*Ancient and Attic*; more recently *γίνομαι*) *fut. γενήσομαι, &c.* The future, 2d. aorist and perfects passive and middle signify intransitively *born*, or simply *become*. To these unites itself the signification of simply *to be*, and *ἔγενόμην* and *γέγονα* are also used as perfects to *εἰναι*.

2. *γίγνωσκω* *Ancient and Attic*; more recently *γινώσκω*.

3. The perfect *δέδια* is either formed from *δέδουκα*, by omitting *κ*, as in *δέδαα, γέγαα*, and changing the diphthong into the short vowel, as *ἔπειθεν, ἔκτην*, from *πέποιθα, ξοικα*; or else it is immediately derived from the present *δίω*; as in *δέδουπα, ἀνωγα*. This form in the plural suffers syncope; as, *δέδιμεν δέδιτε, pluperf. ἔδεδισαν, for δεδίαμεν, δεδίατε, ἔδεδισσαν*. In Attic *δέδια* is only used by the poets.

4. The student must be careful not to confound this with the regular contracted verb *δράω, to do*.

<i>think,</i>	<i>δοκέω,¹</i>	{	<i>δόκω,</i>	<i>δόξω, ἔδοξα, δέδο-κα, γμαι and η-μαι.</i>
<i>Poet.</i>	<i>δοκήσω,</i>		<i>δοάω,</i>	<i>δοάσομαι, ἔδοασάμην, Syn. ἔδοά-μην.</i>
<i>be able,</i>	<i>Ἄνταμαι,</i>	{	<i>δυνάω,</i>	<i>δυνήσομαι, ἔδυνησάμεν, δεδύνημαι, ἔδυνηθην.</i>
			<i>δυνάζω,</i>	<i>ἔδυνασθην.</i>
<i>rise,</i>	<i>Ἄνω,</i>	{	<i>δύω,²</i>	<i>δύ-σω, σομαι, δέδυ-κα, σμαι.</i>
			<i>δῦμι,</i>	<i>ἔδυν.</i>

Verbs in *δω*, preceded by a consonant, as *κυλίνδω*, to roll.

E.

<i>excite,</i>	<i>Ἐγείρω,³</i>	<i>ἐγερῶ,</i>	<i>ἥγερομην, ἐγείρορα.</i>
<i>eat,</i>	<i>Ἔδω,</i>	{ <i>ἐδέω,</i>	<i>ἴδηκα, ἐδέσθην, ἔδηδα.</i>
<i>ξω,</i>		{ <i>ἐδόω,</i>	<i>ἴδοκα and ἐδήδοκα, ἐδήδομαι.</i>
<i>ἡκα,</i>			

Verbs in *εθω*, derivatives, as *φλεγέθω*, from *φλεγω*, to burn.

<i>see or</i>	<i>Εἴδω,⁴</i>		
<i>know,</i>	<i>εἰσω,</i>	{ <i>εἰδεω,</i>	<i>εἰδήσω, εἰδη-σα, κα, Plup. ἤδειν.</i>
<i>εἰδον, θον,</i>		{ <i>εἰδημι,</i>	<i>Pr. Opt. εἰδεῖην, Inf. εἰδέναι.</i>
<i>οἶδα.</i>			

Verbs in *εινω*, poetical, as *ἐρεείνω*, to ask.

1. The regular forms of this verb, viz. *δοκήσω*, *ἔδόκησα*, &c. occur only in the Poets and old prose writers.

2. This verb originally connects the immediate signification *enter*, with the causative *enclose*. In the common usage it has only the latter (*to enclose*, *to sink*, &c.) and retains this meaning in the future and 1st. aorist, *ἔνω*, *ἔδω*, passive *ἔνθην*. The middle voice *δύομαι*, I enclose myself, passes into the intransitive meaning *enter*, *descend*, &c. which, however, again reverts to a transitive meaning, as, *enter a garment*, that is, *to dress*. These significations of the *immediate* kind are retained in the active voice, in the perfect *ἔδεκα*, and the 2d Aorist, *ἴδω*, *ἔδω*, *ἔδει*, *ἔδη*, *ἔδηται*. The form *ἔνω* is more recent, and is equivalent in signification to the middle *ἔνομαι*.

3. The middle voice has the signification "I arouse myself," i. e. I am *wakeful*, I *watch*.

4. *Εἶδω* has two senses, *see* and *know*. In the first signification it occurs only in the 2d aorist, *εἶδον*, in Homer *ἴδον*, imperative *ἰδέ*, opt. *ἴδομι*, subj. *ἴδω*, infin. *ἴδειν*, part. *ἴδων*. These forms are used to supply the defective tense of *θράω*, which has no 2d. aorist. In the sense of *to know*, it does not occur in the present; instead of the present, and in the same sense, the perfect *οἶδα* is used. The manner of inflecting *οἶδα* (some parts of which are not found in good writers, viz. *οἶδαμεν*, *οἶδατε*, *οἶδασι*) may be seen in the remarks upon *ἴσημι*, among the verbs in *μι*.—Besides these two meanings, *εἶδω* has also in the old poets a passive form in the sense of *to appear*, *to resemble*, *to be seen*.

<i>say,</i>	<i>εἰπεῖν,¹</i>	<i>εἰπον,</i>	<i>εἰπέ,</i>	<i>εἰπα,</i>	<i>εἰπόν,</i>	<i>εἰπάτω,</i>	<i>εἰπαί.</i>
<i>ask,</i>	<i>εἰρω,²</i>	<i>εἰρέω,</i>		<i>εἰρέω,</i>		<i>εἰρήσομαι.</i>	
	<i>ἴρω,</i>			<i>ἴρέω,</i>		<i>ἴρησομαι,</i>	<i>εἰρη-κα,</i>
	<i>ἴρομαι,</i>			<i>ἴρέω,</i>		<i>μαι,</i>	<i>εἰρέθην.</i>

Verbs in *ειω*, signifying *desire*, formed from *Futures*, as *όψειω*, *to desire to see*, from *όπτω*, F. *όψω*.

To drive, *'Ελαύνω,³* *ἐλάω,* *ἐλάσω,* *ἥλασα,* *ἥλασάμην,* *ἥλακα* and
ἐλήλακα, *ἥλαμαι,* *ἐλήλαμαι* and
ἥλασμαι, *ἥλάθην* and *ἥλασθην.*

<i>am employ-</i>	<i>"Επω,⁴</i>	<i>{</i>	<i>2d. Aor.</i>	<i>ἔσπον,</i>	<i>σπεῖν,</i>	<i>σπών.</i>
<i>ed, pursue,</i>						
<i>ask,</i>	<i>"Ἐρομαι,⁵</i>			<i>ἥρδομην,</i>	<i>ἥρεσθαι,</i>	<i>ἥρήσομαι.</i>
<i>perish,</i>	<i>"Ἐφέω,</i>			<i>ἔφέρεω,</i>	<i>ἔφέρησω,</i>	<i>ἥφέρησα.</i>
<i>make red,</i>	<i>'Ερυθαινω,</i>	<i>{</i>		<i>ἔρυθέω,</i>	<i>ἔρυθησω.</i>	
				<i>ἔρυθω,</i>	<i>ἔρυσω.</i>	

1. The second aorist *εἰπον*, &c. is more common than the 1st. aorist, *εἰπα*, &c. With this aorist use has associated the fut. *ἔρω* (Ionic *ερέω*) from *εἰρω*—As the present of this verb, *φημί* is used; sometimes also *ἀγορεύειν*. In some compounds *λέγω* furnishes the present, as *ἀντιλέγω, ἀντεῖνον*. As regards the form of the perfect *εἰρηκα*, we must suppose either that *ἔρηκα*, *ἔρημαι* were also used, or that the *ει* was arbitrarily considered as an augment, which might be again taken from the verb, as if the present tense had been *ρέω*. For otherwise the derivatives *ρῆκα, ρῆσαι,* *ρῆτωρ* from *εἰ-ρημαι, εἰ-ρησαι, εἰ-ρηται*, cannot be explained. To this arbitrary root may be referred also *ἔρρεθην* or *ἔρρηθην*, *ρῆθηναι, ρῆσεις*. *Εἰρέθη* in Herodotus is analogous to *εἰρηκα, εἰρηται*, as *εἰνορται, εἰνέθην*. Others derive *ἔρρηθην* from a peculiar form *ρέω*, which, however, if it ever did exist, was first derived from *εἰρηκα* in the same arbitrary manner.

2. See preceding note.

3. The root of *ἐλαύνω*, is *ἐλω*, which, besides *ἐλάω*, and *ἐλαύνω*, admits the forms *ἐλλω, εἰλω, εἰλέω, ἐλλω, to bring together, compel, drive into a corner*. From *εἰλω, εἰλλω*, comes the Homeric *ἐλσας, ἐλσαι, to crowd together, to drive together*: from *εἰλέω, ἀπειλέω*, comes *ἀπειληθείς* in Herodotus; from *ἐλω* comes, perhaps, also the Homeric *ἐλάνω, ἐλεῖς, δλῆναι*, (as *ἐστάλην* from *στέλλω*), at least it agrees entirely in its signification with *ἐλλω, εἰλέω*, and hence points to a similar origin. From *ἐλω* appear likewise to come *ἄελλα, a storm; δολής, collective, assembled*. From *ἐλω* the perf. mid. the form *οὐλος*, as *οὐλαι τρίχες*.—The Æolians said *ἐλάνω* for *ἐλαύνω*, the Boeotians used *ἐλάω*.

4. Of this ancient verb compounds for the most part only are in use; it has *ει* for an augment, as *διεῖπον*. The 2d. aorist forms are rather poetical. The verb *ἴρομαι, I follow*, has an aorist which corresponds with the active *ἴρω*, except that in the indicative it is aspirated; *ἴρησην, στον, σπεῖσθαι*, which forms occur chiefly in composition.

5. This verb occurs in the common language only as an aorist, *ἥρημαι, ήρετο*, whence also the other moods are found. The defective parts are supplied from *ἔρωτάω*.

<i>come,</i>	<i>*Eρχομαι,¹</i>	<i>ἐλεύθω, ἐλεύσομαι, ηλευσα, ηλυθων, Syn.</i> <i>ηλθον, Perf. M. ηλυθε and</i> <i>ἐλήλυθα.</i>
<i>eat,</i>	<i>*Εσθω,</i>	<i>{</i> <i>ἴδω.</i>
	<i>'Εσθιω,</i>	
<i>sleep,</i>	<i>Εῦδω,</i>	<i>εῦδέω, εὐδήσω.</i>
<i>find,</i>	<i>Εὑρίσκω,</i>	<i>εὗρέω, εὐρήσαμην, εὐρη-κα,</i> <i>μαι, εὐρέθην, εὐρεθήσομαι,</i> <i>εὗρον, εὐρόμην.</i>
<i>have,</i>	<i>*Εχω,²</i>	<i>{</i> <i>σχέω, σχή-σω, σομαι, ἔσχη-κα, μαι,</i> <i>ἔσχεθην, σχεθήσομαι, ἔσχον,</i> <i>ἔσχομην.</i>
	<i>ἔξω,</i>	
<i>cook,</i>	<i>*Ἐψω,</i>	<i>{</i> <i>σχῆμι, 2d. A. Imp. σχές.</i> <i>ἔψέω, ἔψήσω, ἔψήσομαι.</i>

Z.

<i>live,</i>	<i>Ζάω,³</i>	<i>{</i> <i>ζήμι, ζηγην, ζηθι and ζή.</i>
<i>To gird,</i>	<i>Ζωντύω,</i>	<i>ζόω, ζώσω, ζωσα, ζωσάμην, ζω-κα,</i>
	<i>Ζώντυμι,</i>	<i>σμαι, ζώσθην.</i>

Θ.

<i>be willing,</i>	<i>Θέλω,</i>	<i>Θελέω, θελήσα, τέθεληκα.</i>
<i>sharpen,</i>	<i>Θηγάνω,</i>	<i>Θηγω, θηγηα, θηγένην, τέθη-</i> <i>χα, γμαι.</i>
<i>touch,</i>	<i>Θιγγάρω,</i>	<i>Θιγω, θι-ξω, ξομαι, θιγον.</i>

1. This verb is used only in the present and imperfect; yet *ἥνειν* is very frequently met with for *ἥρχομην*. The Attics do not use the future *ἐλεύσομαι* from *ἀλεύθω*, but take in its stead *εἰμι* in the sense of the future. Some later Attic writers, however, use the form *ἐλεύσομαι*.

2. As *ἶπω* has a 2d. aorist, formed by inserting *σ*; so from *ἶχω* is formed a 2d. aorist, *ἔσχον*, in the middle *ἔσχόμην*; and, in the same manner as in *ἔσπον*, *σπεῖν*, *σπῶν*, this *ε* is omitted in the rest of the moods, as if it had been an augment. From this *ἔσχον*, *ἶχω* is made into *ἴχω*, (as *ἐνίσπω* from *ἐνέπω*) which, in Attic more particularly, often occurs in the same sense as *ἶχω*. The forms of the aorist without *ε* are again made the basis of other forms (as *σπεῖν* of *σπεύδειν*.) and from the present *σχέω*, which is only imaginary, comes, on the one hand, the fut. *σχήσω*, middle, *σχήσομαι*) which the Grammarians without reason call more Attic than *ἔξουμαι*) perf. *ἔσχηκα*, &c. which are chiefly used in composition.

3. The old classic writers use the tenses from *βιδω*, *βιώσομαι*, *ἔβιωσα*, *βεβίωται*, in preference to those from *ξάω*. And yet *ζήσονται* occurs in Plato, *Rep.* 5. p. 36. *ξάω*, is one of the few verbs which instead of the vowel of contraction *a*, have a Doric *η*; as *ξάω*, *ξῆσ*, *ξῆ*; *ξων*, *ξης*, *ξη*, &c.

<i>die,</i>	<i>Θνήσκω,</i>	$\left\{ \begin{array}{l} \text{Θνάω, } \tau\acute{e}\theta\nu\eta\kappa\alpha, \tau\acute{e}\theta\nu\kappa\alpha, \tau\acute{e}\theta\nu\epsilon\kappa\alpha \text{ and} \\ \text{τέθνεια, } \tau\acute{e}\theta\nu\epsilon\omega\varsigma, (\omega\sigma\alpha, \text{gen.} \\ \text{ωτος}). \\ \text{Θάνω, } \xi\theta\alpha\nu\omega, 2. \text{ F. M. } \vartheta\alpha\nu\omega\mu\alpha\iota. \\ \tau\acute{e}\theta\nu\eta\kappa\omega, \tau\acute{e}\theta\nu\eta\cdot\xi\omega, \text{ ομαι.} \\ \tau\acute{e}\theta\nu\eta\mu, \text{ Pr. Imper. } \tau\acute{e}\theta\nu\alpha\theta\iota\iota, \text{ Opt. } \tau\acute{e}\theta- \\ \nu\alpha\eta\varsigma, \text{ Inf. } \tau\acute{e}\theta\nu\alpha\nu\alpha\iota, \text{ Part.} \\ \tau\acute{e}\theta\nu\eta\varsigma, 2 \text{ Aor. } \xi\theta\nu\eta\varsigma. \end{array} \right.$
<i>leap,</i>	<i>Θορυ\acute{n}ω,</i>	
	<i>Θδρυ\acute{n}μι,</i>	
	<i>Θρώσκω,</i>	$\left\{ \begin{array}{ll} \text{Θορέω, } & \text{Θορήσω, } \xi\theta\omega\eta\sigma\omega, \text{ ξθορό\acute{n}ω, } \vartheta\theta\omega\eta\mu\alpha\iota. \\ \text{Θορέω, } & \text{Θορήσω, } \xi\theta\omega\eta\sigma\omega, \text{ ξθορό\acute{n}ω, } \vartheta\theta\omega\eta\mu\alpha\iota. \end{array} \right.$

I.

<i>place,</i>	<i>Ιδρύνω,</i>	<i>Ιδρύω,</i>	<i>Ιδρύσω, Ιδρυσα, Ιδρυσάμην, Ιδ-</i>
			<i>ρυ-κα, μαι, ιδρύθην and ιδ-</i>
			<i>ρύνθην.</i>

<i>cause to sit.</i>	<i>Ιξάνω,</i>	$\left\{ \begin{array}{ll} \text{Ιξάω, } & \text{Ιξήσω, } \xi\zeta\eta\sigma\omega, \text{ Ιξησα.} \\ \text{Ιξω, } & \text{Ιξω, } \xi\zeta\eta\sigma\omega, \text{ Ιξησα.} \end{array} \right.$	
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Verbs in *ιξω*, derivatives from Verbs, as *πολεμίζω* from *πολεμέω*, to fight.

<i>direct,</i>	<i>Ιθύνω,</i>	<i>Ιθύω,</i>	<i>Ιθύσω, Ιθυσα.</i>
<i>come,</i>	<i>Ικνέομαι,</i>	$\left\{ \begin{array}{ll} \text{Ικω, } & \text{Ιξομαι, } \xi\zeta\eta\mu\eta\varsigma, \text{ Ιγμαι, } \iota\kappa\delta- \\ \text{Ιξω, } & \text{μην.} \end{array} \right.$	
<i>appease,</i>	<i>Ιλάσκομαι,</i>	$\left\{ \begin{array}{ll} \text{Ιλω, } & \text{Ιλάσομαι, } \iota\lambda\alpha\sigma\mu\eta\varsigma, \text{ Ιληκα,} \\ \text{Ιλάξομαι, } & \text{Ιλάσθην, } \iota\lambda\alpha\sigma\theta\varsigma\mu\alpha\iota. \\ \text{Ιλημι, } & \text{Ιλαθι, } \Pr. M. \iota\lambda\alpha\mu\alpha\iota. \end{array} \right.$	

X.

<i>To fly,</i>	<i>Ιπτημι,</i>	$\left\{ \begin{array}{ll} \text{πιάω, } & \text{πιτησω, } \pi\iota\tau\eta\sigma\omega, \text{ πέπιηκα, } \pi\acute{e}\pi\eta\tau\alpha\mu\alpha\iota. \end{array} \right.$
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K.

<i>to burn,</i>	<i>Καλω,¹</i>	$\left\{ \begin{array}{ll} \text{κήω, } & \text{Ξκηα and } \xi\kappa\epsilon\iota\alpha, \text{ Ξκηάμην and} \\ \text{καύσω, } & \text{Ξκειάμην, } \xi\kappa\epsilon\iota\alpha\nu\omega, \text{ Ξκάγην.} \\ \text{κέκαυκα, } & \end{array} \right.$
<i>mix,</i>	<i>Κεραννίω,</i>	$\left\{ \begin{array}{ll} \text{κεράω, } & \text{κεράσω, } \xi\kappa\epsilon\rho\alpha\sigma\alpha, \text{ Ξκερασά-} \\ \text{Κεράννυμι, } & \text{μην, } \xi\kappa\epsilon\rho\alpha\sigma\mu\alpha\iota, \text{ Ξκεράσ-} \\ \text{Κιρνημι, } & \text{θην, } \xi\kappa\epsilon\rho\alpha\theta\varsigma\mu\alpha\iota. \\ \text{κράω, } & \text{κράσω, } \xi\kappa\epsilon\rho\alpha\cdot\kappa\alpha, \text{ μαι, } \xi\kappa\epsilon\rho\alpha- \\ & \text{θην, } \xi\kappa\epsilon\rho\alpha\theta\varsigma\mu\alpha\iota. \end{array} \right.$

1. In Attic κάω is used, having the long *a* and being without contractions: fut. κανσω, &c.

<i>gain,</i>	<i>Κερδαῖνω,</i>	{	<i>κερδέω,</i>	<i>κερδή-σω, σομαι, ἐκέρδησα,</i>
	<i>κερδανῶ,</i>			<i>κεκέρδηκα.</i>
	<i>κεκέρδαγκα,</i>			
<i>find,</i>	<i>Κιχάνω,</i>	{	<i>κιχέω,</i>	<i>κιχήσομαι, ἐκιχησα, ἐκιχησά-</i>
	<i>Κιχημι,</i>			<i>μην, ἔκιχον.</i>
<i>shout,</i>	<i>Κλάζω,</i>	{	<i>κλήγω,</i>	<i>Perf. M. κέκληγα.</i>
	<i>κλάγξω,</i>			
<i>weep,</i>	<i>Κλαίω,¹</i>	{	<i>κλαιέω,</i>	<i>κλαιήσω.</i>
	<i>κλαίσω,</i>			
<i>hear,</i>	<i>Κλύω,</i>	<i>κλῦμι,</i>	<i>Imper. κλῦθι and κέκλυθι.</i>	
<i>satisfy,</i>	<i>Κορεννύω,²</i>	<i>κορέω,²</i>	<i>κορέσω, ἐκόρεσσα, ἐκορεσά-</i>	
	<i>Κορέννυμι,</i>		<i>μην, κέκορηκα, μαι, ἐκο-</i>	
<i>hang,</i>	<i>Κρεμαννύω,³</i>	<i>κρεμάω,</i>	<i>κρεμάσω, ἐκρέμασσα, ἐκρεμα-</i>	
	<i>Κρεμάννυμι,</i>	<i>κρέμημι,</i>	<i>σάμην, ἐκρεμάσθην.</i>	
<i>kill,</i>	<i>Κτείνω,</i>	{	<i>κτήμι</i>	<i>Ἐκτηνη, 2 A. M. ἐκτάμην, Inf.</i>
	<i>κτενῶ,</i>			<i>κτᾶσθαι, Part. κτάμενος.</i>
	<i>ἐκτακα, and</i>			
	<i>ἐκτονηκα,</i>			
<i>roll,</i>	<i>Κυλίνδω,</i>	{	<i>κυλιώ,</i>	<i>κυλίσω, ἐκυλίσσα, ἐκυλίσθην.</i>
			<i>κυλινδέω</i>	<i>κυλινδήσω.</i>
<i>fawn,</i>	<i>Κυνέω,</i>	{	<i>κύω,</i>	<i>κύσω, ἔκυσσα and ἔκυσσα.</i>
	<i>κυνήσω,</i>			

A.

<i>To draw lots,</i>	<i>λαγχάνω,⁴</i>	{	<i>λήχω,</i>	<i>λή-ξω, ξομαι, λέληχα, Att.</i>
				<i>ειληχα, γμαι, ἔλαχον, Perf.</i>
				<i>M. λέλογχα.</i>

1. In attic *κλάω* is used, having the long *a* and being without contractions, like *κάω*: fut. *κλαίσω*, &c.

2. Not to be confounded with the regular *κορέω*, *ἥσω, to sweep.*

3. The aorist passive *ἔκρεμάσθην* is common to the middle and intransitive signification: but the future passive *κρεμασθήσομαι* belongs solely to *κρεμάννυμι*. In consequence of this the intransitive has a peculiar future, *κρεμίσομαι, I will hang.*

4. Between *λήχω* and *λαγχάνω* there seems to have been an intermediate form *λάγχω*. Hence the old perfect *λέλογχα*, which occurs in Doric and Ionic, rarely in Attic. From the 2d. aorist, *ἔλαχον*, Homer uses a new verb *λελάχω*, in a transitive sense, “*to depart*” *Il. ἦ, 80. 4, 350. χ', 343. ψ', 76.* We have also *λελαχήσωμεν* in Hesychius.

<i>receive,</i>	<i>λαμβάνω¹,</i>	{	ληθω,	ληψομαι, λέληφα, Att. είληφα, λέλημμαι and είλημμαι, λέληφθην and είληφθην, ληφ-
<i>be con-</i>	<i>λανθάνω²</i>		λαθεω,	λελάβηκα.
<i>cealed, or</i>			λάμβω,	λάμψομαι, λαμψάμην, λέλαμ-
<i>escape,</i>			λήθω,	μαι, λαμψθην.
				Imp. ἐλήθον, λη-σω, σομαι, λελησμαι and λέλασμαι, ἐλήσθην, ἐλαθον, ἐλαθό-
				μην, λέληθα.

M.

<i>learn,</i>	<i>Μανθάνω,</i>		μαθέω, μαθήσομαι, ἐμαθησάμην, μεμά-
			θηκα, ἐμαθον.
<i>obtain,</i>	<i>Μάρπιτω,</i>		μάπω, ἐμαπον, μαπτέιν.
<i>fight,</i>	<i>Μάχομαι,³</i>		μαχέω, μαχήσομαι and μαχέσομαι, ἐμα-
			χεσίμην, and ἐμαχησάμην,
<i>about to be,</i>	<i>Μέλλω,</i>		μεμάχημαι, 2 F. μαχοῦμαι
<i>care,</i>	<i>Μέλλω⁴</i>		μελλέω, μελλήσω, ἐμέλλησα.
			μελέω, μεγήσω, ἐμελησάμιν, μεμέλη-κα,
			μαι and μέμβλημαι, ἐμέληθην,
			ἐμελον, μεμήλα.
<i>To min-</i>	<i>Μιγνώ,</i>	{	μίγω, μι-ξω, ξομαι, ἐμιξα, μέμι-χα, γμαι,
<i>gle,</i>	<i>Μιγνυμι,</i>		μεμιξομαι, ἐμιγθην, 2. A. P.
<i>remem-</i>	<i>Μιμνήσκω,</i>		ἐμίγην, μιγήσομαι.
<i>ber,</i>		μνάω, μνήσω, σομαι, ἐμνησα, ἐμνησάμην,	
		μέμνημαι, μεμνησομαι, ἐμνήσ-	
		θην, μηνησθησομαι.	
<i>remain,</i>	<i>Μίμων,</i>		μνεώ, μέμνηκα.
<i>wipe off,</i>	<i>Μοργνέω,</i>	{	μοργνέω, μοργνησα, μοργνησάμην.
	<i>Μόργνυμι,</i>		μοργω, μορξω, ἐμορξάμην.
	<i>Ομόργνυμι,</i>		ομόργην, μοργνησομαι.
<i>bellow,</i>	<i>Μύκω,</i>	{	μύκω, μυκήσω,
	<i>μέμυκα,</i>		μυκάω, μυκήσω.
	<i>ἐμυκον,</i>		

1. For εἰλημαι, Euripides (Ion. 1113.) uses λελημμαι, whence the Doric λελαπται in Hesychius. The form λελάβηκα is Ionic, and analogous to απεκτενηκα from ἀπέκτονται. Another old form is λάζμαι.

2. From ἐλαθον Homer has a new verb λελάθω, in a transitive sense, "to make to forget." Il. β', 600.

3. Both μαχήσομαι and μαχέσμαι are used in the derivative tenses. The first, however, is common: Εμαχεσάμιν occurs in Attic, ἐμαχησάμην in Homer.

4. This verb is chiefly used as an impersonal.

N.

inhabit Ναιώ, νάω, νάσομαι, ξνασα, ξνασάμην, ξνάσθημι.

Verbs in νάω, } derivatives, as περνάω from
· · · · νέω, } περάω, to pass over.

O.

<i>be pained</i> , 'Οδάξω,	δδαξέω,	δδαξήσω.
<i>smell</i> , "Οξώ,	{ δξέω,	δξέσω and δξήσω, δξεσσα.
Perf. M. ὀδα, ¹		
<i>swell</i> , Οιδαίνω,	{ οιδέω,	οιδήσω, φδη-σα, κα.
Οιδάνω,		
Οιδίσκω,		
<i>think</i> , Οϊόμαι, ²	{ οϊέω,	οιήσομαι, φηματι, φμην, φήθην.
Οϊμαι,		
<i>go</i> , Οἄχομαι,	{ οιχέω,	οιχήσομαι, φχη-κα, ματι.
2. A. φχόμην,	{ οιχώ,	φχωκα.
<i>To slide</i> , Ολισθαινω,	{ ολισθέω,	ωλισθη-σα, κα, ωλισθον, ωλισθην.
Ολισθάνω,		
<i>destroy</i> , Ολλύω,	{ ολέω,	ολέσω, ωλεσσα, ωλε-κα, ματι, and
"Ολλυμι,		ολώλεκα, ωλεσθην, ωλον, ωλο-
<i>swear</i> , Ομνύω,	{ ομόδω,	μην, ολούμαι, ωλα and ωλωλα.
"Ομνυμι,		
<i>imprint</i> , Ομοργγυμι,	ομόργω,	ομόρξω, ωμορξάμην.
<i>assist</i> , "Ονημι,	{ ονέω,	ονή-σω, σομαι, ωνησα, ωνησάμην
"Ονινημι,		and ωνάμην, ωνημαι, ωνάθην,
<i>rise</i> , Οργνώ,	{ ορω,	2. Aor. ωναμην.
Οργνυμι,		
<i>smell</i> , Οσφραίνομαι,	οσφρέω,	οσφρήσομαι, ωσφρόμην.
<i>owe</i> , Οφειλώ,	{ οφειλέω,	οφειλήσα, ωφειλήκα, ωφειλον,
"Οφλω,		and ωφλον.
"Οφλισκάνω,	{ οφλέω,	οφλήσω, ωφληκα.

1. 'Οδωδα, has the sense of the present.

2. In the Imperfect we have φόμην and ωμην. In the rest of the persons and moods οϊμαι only is the basis. The active forms οϊω and διω, are retained in some dialects, in Homer both are frequent. The Spartan woman, in Aristophanes *Lysistr.* 156. uses οϊω. Thomas Magister, p. 645. states that the Grammarians made a distinction between οϊμαι, and οϊομαι, applying the one to certain, determinate things, the other to indeterminate things. This distinction is so nice that hardly any language, except one of books, could ever have observed it.

π.

<i>suffer,</i>	<i>Πάσχω,</i>	$\left\{ \begin{array}{l} \pi\acute{\eta}\theta\omega, \text{ } \pi\varepsilon\iota\sigma\mu\alpha\iota, \text{ B\o eot. for } \pi\acute{\eta}\sigma\mu\alpha\iota, \\ \text{ } \check{\epsilon}\pi\eta\sigma\alpha, \text{ } \check{\epsilon}\pi\alpha\delta\sigma\iota, \text{ } \pi\acute{e}\tau\eta\theta\alpha. \\ \\ \pi\alpha\theta\acute{\epsilon}\omega, \text{ } \pi\alpha\theta\acute{\eta}\sigma\omega, \text{ } \check{\epsilon}\pi\acute{\alpha}\theta\eta\sigma\alpha, \text{ } \pi\acute{\epsilon}\pi\acute{\alpha}\theta\eta\kappa\alpha. \\ \text{Perf. M. } \pi\acute{e}\pi\alpha\theta\alpha\theta\alpha, \text{ } \pi\acute{e}\pi\alpha\theta\acute{\sigma}\theta\alpha \\ \text{and } \chi\alpha. \end{array} \right.$
<i>pass,</i>	<i>Περνάω,</i>	
	<i>Πέργημι,</i>	$\left\{ \begin{array}{l} \pi\acute{e}\rho\acute{a}\omega,^1 \text{Syn. } \pi\rho\acute{a}\omega, \text{ } \pi\rho\acute{a}\sigma\omega, \text{ } \pi\acute{e}\pi\rho\acute{a}\text{-}\kappa\alpha, \\ \text{ } \mu\alpha\iota, \text{ } \pi\acute{e}\pi\rho\acute{a}\sigma\mu\alpha\iota, \text{ } \check{\epsilon}\pi\rho\acute{a}\theta\eta\gamma, \\ \text{ } \pi\rho\acute{a}\theta\acute{\eta}\sigma\mu\alpha\iota. \end{array} \right.$
<i>boil,</i>	<i>Πεσσω,</i>	
<i>lay open,</i>	<i>Πετανύω,</i>	$\left\{ \begin{array}{l} \pi\acute{e}\pi\acute{t}\omega, \text{ } \pi\acute{e}\pi\acute{t}\sigma\omega, \text{ } \check{\epsilon}\pi\acute{e}\pi\acute{t}\alpha\sigma\iota, \text{ } \pi\acute{e}\pi\acute{t}\alpha\kappa\alpha \text{ and} \\ \text{ } \pi\acute{e}\pi\acute{t}\alpha\kappa\alpha, \text{ } \pi\acute{e}\pi\acute{t}\pi\acute{t}\alpha\sigma\mu\alpha\iota, \text{ } \pi\acute{e}\pi\acute{t}\pi\acute{t}\alpha\mu\alpha\iota \text{ and } \pi\acute{e}\pi\acute{t}\pi\acute{t}\alpha\mu\alpha\iota, \text{ } \check{\epsilon}\pi\acute{e}\pi\acute{t}\pi\acute{t}\theta\eta\gamma. \end{array} \right.$
<i>fasten,</i>	<i>Πηγνύω,</i>	
	<i>Πήγνυμι,</i>	$\left\{ \begin{array}{l} \pi\acute{y}\omega, \text{ } \pi\acute{y}\xi\omega, \text{ } \check{\epsilon}\pi\acute{y}\xi\alpha, \text{ } \check{\epsilon}\pi\acute{y}\xi\acute{\delta}\mu\eta\gamma, \text{ } \pi\acute{e}\pi\acute{y}\text{-}\kappa\alpha, \\ \text{ } \gamma\mu\alpha\iota, \text{ } \check{\epsilon}\pi\acute{y}\chi\theta\eta\gamma, \text{ } \check{\epsilon}\pi\acute{y}\acute{a}\gamma\eta\gamma, \\ \text{ } \pi\acute{y}\acute{a}\gamma\sigma\mu\alpha\iota, \text{ } \pi\acute{e}\pi\acute{y}\eta\gamma\alpha. \end{array} \right.$
<i>To drink,</i>	<i>Πίνω,³</i>	$\left\{ \begin{array}{l} \pi\acute{d}\omega, \text{ } \pi\acute{d}\omega\sigma\omega, \text{ } \pi\acute{e}\pi\acute{d}\omega\text{-}\kappa\alpha, \text{ } \mu\alpha\iota \text{ and } \pi\acute{e}\pi\acute{d}\omega\mu\alpha\iota, \text{ } \check{\epsilon}\pi\acute{d}\theta\eta\gamma. \\ \pi\acute{i}\omega, \text{ } \text{Pres. M. } \pi\acute{i}\omega\mu\alpha\iota, \text{ } \pi\acute{i}\omega\sigma\mu\alpha\iota, \text{ } \check{\epsilon}\pi\acute{i}\omega\mu\alpha\iota. \\ \text{2. F. M. } \pi\acute{i}\omega\mu\alpha\iota. \end{array} \right.$
	<i>Πδύμι,</i>	
<i>give to drink,</i>	<i>Πιπίσκω,</i>	$\left\{ \begin{array}{l} \pi\acute{i}\omega, \text{ } \pi\acute{i}\omega\sigma\omega, \text{ } \check{\epsilon}\pi\acute{i}\omega\sigma\alpha. \\ \pi\acute{l}\acute{a}\omega, \text{ } \pi\acute{l}\acute{a}\acute{y}\sigma\omega, \text{ } \check{\epsilon}\pi\acute{l}\acute{a}\acute{y}\sigma\alpha, \text{ } \check{\epsilon}\pi\acute{l}\acute{a}\acute{y}\acute{\delta}\mu\eta\gamma, \text{ } \pi\acute{e}\pi\acute{l}\acute{a}\acute{y}\text{-}\kappa\alpha, \\ \text{ } \pi\acute{l}\acute{a}\acute{y}\sigma\mu\alpha\iota, \text{ } \check{\epsilon}\pi\acute{l}\acute{a}\acute{y}\theta\eta\gamma, \text{ } \pi\acute{e}\pi\acute{l}\acute{a}\acute{y}\theta\alpha\kappa\alpha. \end{array} \right.$
<i>fill,</i>	<i>Πιπλημι,</i>	
	<i>Πιμπλημι,</i>	$\left\{ \begin{array}{l} \pi\acute{l}\acute{h}\mu\iota, \text{ } \text{Imp. Pass. } \check{\epsilon}\pi\acute{l}\acute{h}\mu\eta\gamma. \\ \pi\acute{t}\acute{\iota}\omega, \text{ } \pi\acute{t}\acute{\iota}\omega\kappa\alpha. \end{array} \right.$
	<i>Πιμπλάνω,</i>	
<i>fall,</i>	<i>Πιπτω,</i>	$\left\{ \begin{array}{l} \pi\acute{e}\pi\acute{t}\omega, \text{ } \check{\epsilon}\pi\acute{e}\pi\acute{t}\sigma\alpha, \text{ } \check{\epsilon}\pi\acute{e}\pi\acute{t}\sigma\acute{\delta}\mu\eta\gamma. \\ \pi\acute{e}\pi\acute{t}\acute{\iota}\omega, \text{ } \check{\epsilon}\pi\acute{e}\pi\acute{t}\acute{\iota}\sigma\omega, \text{ } \text{2. F. M. } \pi\acute{e}\pi\acute{t}\acute{\iota}\sigma\mu\alpha\iota. \end{array} \right.$
<i>sneeze,</i>	<i>Πτάρωνυμαι,</i>	
<i>inquire,</i>	<i>Πυνθάνομαι,</i>	$\left\{ \begin{array}{l} \pi\acute{t}\acute{\iota}\theta\omega, \text{ } \pi\acute{t}\acute{\iota}\theta\sigma\mu\alpha\iota, \text{ } \pi\acute{t}\acute{\iota}\theta\sigma\mu\alpha\iota, \text{ } \check{\epsilon}\pi\acute{t}\acute{\iota}\theta\delta\mu\eta\gamma, \\ \text{ } \pi\acute{t}\acute{\iota}\theta\delta\mu\eta\gamma\mu\alpha\iota. \end{array} \right.$

1. Πέραω, to pass into another country; περνάω, to pass for the purpose of selling; πριάω, in the Middle Voice, to buy a person, or thing, brought from another country.

2. The old verb *πτερωμαι* is the root, by which was expressed the spreading of the wings in flying, and afterwards merely the general idea of spreading.

3. The forms *πίσω*, *πιρσα*, have the meaning "give to drink." The present passive *πιομαι*, with ι long, is used in a future sense "*I am about to drink;*" instead of this, the later writers used the form *πιοθμαι*, which is censured by the Grammarians. The future *πισσουαι* is adduced from Antiphanes by Eustathius, and the verbal *πιστός* seems to refer to an old perfect passive *πέιρισσουαι*.

P.

<i>do,</i>	' <i>Pέζω</i> , ¹	{	<i>ἔργω,</i>	Att. <i>ἔρδω</i> , <i>ἔρξω</i> , <i>ἔργματι</i> , <i>εἰργ-</i>
	<i>φέξω</i> ,			<i>ματι</i> and <i>ἔργματι</i> , Perf. M.
<i>flow,</i>	<i>‘Ρέω,</i>	{	<i>φύεω,</i>	<i>ἔργα.</i>
				<i>φυήσω</i> , <i>φυήσομαι</i> , <i>ἔργυνηκα</i> ,
<i>break,</i>	<i>‘Ρηγνύω,</i>	{	<i>φήσσω,</i>	<i>ἔργω</i> , <i>ἔργηξα</i> , <i>ἔργηξάμην</i> ,
	<i>‘Ρήγνυμι,</i>			<i>ἔργηγα</i> , and <i>ἔργωγα</i> , <i>ἔρ-</i>
<i>strength-</i>	<i>‘Ρωννύω,</i>	{	<i>φόω,</i>	<i>ἔργηγην</i> , <i>φαγήσομαι</i> .
	<i>‘Ρώννυμι,</i>			<i>φώσω</i> , <i>ἔργω-σα</i> , <i>κα</i> , <i>ματ</i> and
				<i>σματ</i> , <i>ἔργώσθην</i> , <i>ἔργώσο</i> ,
				<i>farewell.</i>

Σ.

<i>quench,</i>	<i>Σθεννύω,</i>	{	<i>σθέω,</i>	<i>σθέσω</i> , <i>ἔσθεσα</i> , <i>ἔσθεκα</i> and
	<i>Σθέννυμι,</i>			<i>θην</i> , <i>σθεσθήσομαι</i> .
<i>scatter,</i>	<i>Σκεδαννύω,</i>	{	<i>σθῆμι,</i>	<i>σθῆμι.</i>
	<i>Σκεδάννυμι,</i>		<i>σκεδάω,</i>	<i>σκεδάσω</i> , <i>ἔσκεδα-σα</i> , <i>σματ</i> ,
<i>To</i>		{	<i>σκλάω,</i>	<i>ἔσκεδάσθην.</i>
<i>dry up,</i>	<i>Σκέλλω,</i>		<i>σκλῆμι,</i>	<i>σκλήσομαι</i> , l. A. <i>ἔσκηλα</i> , <i>ἔσ-</i>
				<i>κληκα</i> , <i>ἔσκληδς</i> .
				Pr. Inf. <i>σκλῆναι</i> .

Verbs in *σκω*,² derivatives, form their tenses from their primitives, as *εὐρίσκω*, *εὐρεω*, *εὐρήσω*, &c. to find.

offer liba- *Σπένδω*,
tion,

σπει-σω, *σοματ*, *ἔσπεισα*, *ἔσ-*
πεισάμην, *ἔσπεισματ*, *ἔσ-*
πεισθην.

1. According to Hermann (*De Em. G. G.* p. 293.) there are two radical forms, *ἔρδω*, and *ἔργω*. From the first came *ἔρδσω*, and by transposition *βέζω*, (*ρέδσω*); from the second *ἔργα*, *ἔρξω*, *ἔρξα*, and by transposition *βέξω*, *ἔρεξα*.

2. Verbs in *σκω*, which have a great affinity to Verbs in *μι*, are derived from Primitives in *άω*, *έω*, *όω*, and *ίω*, and are formed by the insertion of *κ* after the *σ* of the 1st. Future: thus from *γηράω*, *γηράσω*, is formed *γηράσκω*, *to grow old*; from *άρέω*, *άρέσω*, *άρέσκω*, *to please*; from *βιώω*, *βιώσκω*, *to live*; and from *μεθύω*, *μεθίω*, *μεθίσκω*, *to be drunk*.

Some of these, like Verbs in *μι*, prefix the Reduplication, as *γιγνάσκω*, *to know*, from *γνώωται*; *τιτρώσκω*, *to wound*, from *τρώω*. Some change the vowel of the penultima, as *ήβω*, *ήβησω*, *ήβάσκω*, *to grow up*.

<i>spread,</i>	<i>Στορεννύώ,</i>	{	στορέω,	στορέσω, στορῶ, ἐστόρεσσα, ἐστόρεσθην.
	<i>Στορέννυμι,</i>			
<i>have,</i>	<i>Στρωννύώ,</i>	{	στρόω,	στρώσω, ἐστρωσσα, ἐστρωσάμην,
	<i>Στρωννυμι,</i>			μην, ἐστρωματι.
	<i>Σχέθω,</i>	σχέω.		

T.

<i>bear,</i>	<i>Ταλάω,</i>	{	ταλάω,	τιλήσομαι, τέτιληκα.
	<i>Τέτιλημι,</i>		τελῆμι,	ἐτίλην.
<i>to cut,</i>	<i>Τέμνω,</i>	{	τεμέω,	τεμήσω.
	<i>τεμῶ,</i>		τιμήγω,	τιμήξω, ἐτιμήξα, τέτιμη-κα, ματι,
<i>bring forth,</i>	<i>Τίκτω,</i>	{	τέκω,	ἐτιμήθην, ἐτιμαγον, ἐτιμάγην,
				τιμαγήσομαι.
<i>bore through,</i>	<i>Τιτράω,</i>	{	τράω,	τέξω, ξομαι, ἐτέχθην, ἐτεκον,
	<i>Tίτρημι,</i>			ἐτεκδημην, τετοκα.
<i>wound,</i>	<i>Τιτρώσκω,</i>	{	τιτρατνω,	τρήσω, ἐτρησσα, τέτρη-κα, ματι,
				ἐτρήθην.
<i>To run,</i>	<i>Τρέχω,</i>	{	τρόω,	τρώσω, σομαι, ἐτρωσσα, τέτρω-
	<i>θρέξω,</i>			μαι, ἐτρώθην, τρωθήσομαι.
<i>eat,</i>	<i>Τρώγω,</i>	{	δραμέω,	δεδράμην-κα, μαι.
	<i>ἐτραγον,</i>		δρέμω,	ἐδραμον, 2. F. M. δραμοῦμαι,
<i>be,</i>	<i>Τυγχάνω,¹</i>	{	φάγω,	δέδρομα.
				φάγομαι, 2. F. M. φαγοῦμαι,
		{	τυχέω,	ἐφαγον.
			τυχώ,	τυχήσω, ἐτύχησα, τέτυχηκα.
			τετύχω,	τετύξα, τενέομαι, τέτευχα, τέτυγ-
				μαι, τετύξομαι, ἐτύχθην, ἐτυχον.

Υ.

promise, Υπισχνέομαι, ὑποσχέω, ὑποσχήσομαι, ὑπέσχεθην, δμην.

Verbs in *ύθω*, *derivatives*, as *φθινύθω*, from *φθέω*, *to consume*.

Verbs in *ύω*, *polysyllables*, as *σειννύω*, *to quench*.

1. The kindred verbs *τεύχω* and *τυγχάνω*, must be carefully distinguished as respects meaning: the first denotes *to prepare*, and is regular in its formation, the second *to attain*, *to happen*. The verb *τυγχάνω* has the meaning *to happen*, *to find one's self*, only in the present, imperfect, and 2d aorist, viz. *τυγχάνω*, *ἐτύγχανον*, and *ἐτυχον*: the rest of the tenses (and also *ἐτρχον* likewise) have the signification *to attain*.

Φ.

<i>say,</i>	<i>φάσκω,</i>	$\left\{ \begin{array}{l} \text{φάω, φήσω, ἔφησα.} \\ \text{φημι, ἔφην, ἐφάμην.} \end{array} \right.$
<i>bear,</i>	<i>Φέρω,</i>	$\left\{ \begin{array}{l} \text{οἴω, οἰσω, οἰσομαι, οἰσθην, οἰσθίσομαι.} \\ \text{ἐνέκω, 1. A. ἡνεγκα, ἡνεγκάμην, ἡνέχθην,} \\ \text{\quad \quad \quad ἡνεγκον, ἡνεγκόμην.} \\ \text{ἐνέκω, 1. A. ἡνεικα, ἡνεικάμην, ἐνήνεγμαι,} \\ \text{\quad \quad \quad ἡνέχθην.} \\ \text{ἐνέχω, Per. M. ἐνήνοχα.} \\ \text{φορέω, φορήσω, ἐφόρησα, πεφόρημαι, Syn.} \\ \text{\quad \quad \quad φρέω,1 φρῆσω, &c.} \\ \text{φρῆμι, Imper. A. 2. φρές.} \end{array} \right.$
<i>To prevent,</i>	<i>Φθάνω,</i>	$\left\{ \begin{array}{l} \text{φθίω, φθίσω, φθήσομαι, ἔφθα-σα, κα.} \\ \text{φθῆμι, ἔφθην.} \end{array} \right.$
<i>corrupt,</i>	<i>Φθίνω,</i>	$\left\{ \begin{array}{l} \text{φθίω, φθί-σω, σομαι, ἔφθισα, ἔφθι-κα, μαι.} \end{array} \right.$
<i>produce,</i>	<i>Φύω,²</i>	$\left\{ \begin{array}{l} \text{φῦμι, ἔψυν.} \end{array} \right.$
<i>rejoice,</i>	<i>Χαίρω,</i>	$\left\{ \begin{array}{l} \text{χαρέω, χαρήσω, χαρήσομαι, ἔχαρη.} \\ \text{χαρῶ, χαιρήσω, ἔχαιρησα, κέχαρη-κα, μαι,} \\ \text{\quad \quad \quad κέχαρησομαι.} \end{array} \right.$
<i>obtain,</i>	<i>Χανδάνω,</i>	$\left\{ \begin{array}{l} \text{χάζω, ἔχαδον, κέχαδα.} \\ \text{χειω, χεισομαι.} \end{array} \right.$
<i>gape,</i>	<i>Χάσκω,</i>	$\left\{ \begin{array}{l} \text{χαίνω, χανῶ, χανοῦμαι, ἔχανον, κέχανα and} \\ \text{Χασκάζω, κέχηνα.} \end{array} \right.$
<i>colour,</i>	<i>Χρωννώ,</i>	$\left\{ \begin{array}{l} \text{χρόω, χρώσω, κέχρω-μαι and σμαι.} \\ \text{Χρώννυμι, κέχηνα.} \end{array} \right.$
<i>bury,</i>	<i>Χωννώ,</i>	$\left\{ \begin{array}{l} \text{χόω, χώσω, ἔχωσα, κέχωσμαι, ἔχώσθην,} \\ \text{Χώννυμι, κέχηνα.} \end{array} \right.$
<i>drive,</i>	<i>Πλέέω,</i>	$\left\{ \begin{array}{l} \text{ἄθω, ἄσω, ἄσα, ἄσμαι, ἄσθην.} \\ \text{Ἐωθίσων, κέχηνα.} \end{array} \right.$

VERBAL NOUNS

are formed from Tenses of the Indicative, by dropping the augment and changing the termination.

1. Φρέω is used only in composition, as ἐκφρεῖν, *to bring out*, εἰσφρεῖν, *to bring in*, διαφρεῖν, *to bring through*. The old Grammarians derive it from προ-ῶ; as φροίμιον, φρούδος, from προίμιον, πρόδος.

2. Φύω signifies *to produce*; Φῦμι, in the middle sense, *to suffer one's self to be produced*, or *to be born*. The Perf. πέψυκα, as well as the 2. Aor. ἔψυν, φῦναι, and φὲς, have a Passive signification.

Some are formed from the Present, as *δύναμις*, *strength*, from *δύναμαι*, *to be able*; *κλέπτης*, *a thief*, from *κλέπτω*, *to steal*.

Some few from the Aorists, as *δόξα* from *ἔδοξα*; *θίκη* from *ἔθηκα*; *φύγη* from *ἔφυγον*; *πάθος* from *ἔπαθον*.

The larger proportion, however, are formed from the Perfect.

1. From the Perfect Active, distinguished by *z*, *χ*, or *φ*, in the last syllable, as *φρίκη* from *πέφρικα*; *διδαχή* from *δεδίδαχα*; *γραφή* from *γέγραφα*.

2. From the Perfect Passive, as follows :

From the 1st pers. sing. are derived Nouns ending in *μος*, *μη*, *μων*, *μα*, *μιος*. The letter *μ* being the characteristic.

—*ΜΟΣ*

Those ending in *μος*, signify either a performance of the action of the Verb; as *χολασμὸς*, *an infliction of punishment*, or something used in inflicting such action; as *δσαμὸς*, *a chain or bond*.

—*ΜΗ*

Those in *μη*, which are few in number, seem generally to signify some effect produced by the action of the Verb; as *γραμμή*, *a line*, *μνήμη*, *a mention*.

—*ΜΩΝ*

Those in *μων*, generally signify a person or thing, endowed with the power, or faculty, or disposition, to perform the action of the Verb; as *μνήμων*, *one who remembers*, *ἐπιλήμων*, *one who is forgetful*, *ἐπιστήμων*, *one who is skilled*, *ἥμων*, *one skilled in throwing*, *ἐλεήμων*, *compassionate*.

—*ΜΑ*

Those in *μα*, signify the very thing produced by the action of the Verb, or upon which that act is performed, or about which it is employed; as *ἔρυμα*, *a fortification*, (the thing strengthened), *πτύγμα*, *a fold*, *δόμα*, *a gift*, (the thing given.)

—*ΜΙΟΣ*

Those in *μιος*, have a sort of passive signification, and denote some fitness or suitableness to the action of the Verb, as *σεβάσμιος*, *venerable*, *ἔρδοσμιος*, *amiable*, *ἀκέσμιος*, *curable*.

From the 2d. Pers. Sing. of the same Tense, are derived Nouns Substantive in *δις*, *ξις*, and *ψις*, which signify the *action* of the Verb *abstractedly* considered, as *νῆσις*, *spinning*, *λέξις*, *reading*, *βλέψις*, *seeing*. The letter *σ* is the characteristic.

—*ΙΣ*

From these verbals in *ις* are derived Nouns

—*ΙΑ—ΙΑΣ*

Substantive in *ια* and *ιας*, and Nouns Adjec-

—ΣΙΜΟΣ

tive in *σιμος*; as, from *σύνθεσις* and *θέσις*, are formed *συνθεσία*, *an agreement*, and *Θυσίας*, *Baccha*, and from *πόσις* comes *πόσιμος*, *potable*. These last in *σιμος* commonly have a passive signification, like those in *μιος* above mentioned, and like them may generally be translated by the Latin Verbs in *bilis* and *dus*, or the corresponding English term *able*, as *ἀράσιμος*, *execrandus*, *detestable*, *γελάσιμος*, *ridendus*, *laughable*, *οἰκήσιμος*, *inhabitable*, *βρώσιμος*, *eatable*.

From the third Pers. Sing. of the same Tenses, are formed a great variety of Nouns, having *τ* as the characteristic, of which,

—ΤΗΣ—ΤΗΡ—ΤΩΡ Those in *της*, *τηρ*, *τωρ*, signify the *agent* who performed the act indicated by the Verb, as *ποιητὴς*, *θηρευτὴρ*, *ἔγιτωρ*.

—ΤΙΣ—ΤΡΙΑ
—ΤΕΙΡΑ Those in *τις*, *τρια* and *τειρα*, are of the feminine gender, and have a like signification with the last mentioned, as *οἰκέτις*, *οἰκήσιτρις*, *μαθήτιρια*, *κοσμήτιρια*.

—ΤΥΣ Those in *τυς*, derived from this 3d. Pers. Perf. Ind. Pass. signify commonly the art of performing the act of the Verb, as *κιθαριστὺς*, *the art of playing on the harp*, *δρυματὺς*, *the art of dancing*, *ἄρροφατὺς*, *eloquence*, *άκοντιστὺς*, *the art of throwing the javelin*.

—ΤΟΣ Those in *τος* commonly have a Passive signification, and are Adjectives applied to the object of the Verb's action, as *αἱρετὸς*, *eligible*, *αινετὸς*, *laudable*, *εὑρετὸς*, *discoverable*.

There is a great resemblance between these and the above mentioned Adjectives in *σιμος*, so that the same word is sometimes found in both forms, as *ποιὸς*, and *πόσιμος*, *potable*, *οἰκητὸς* and *οἰκήσιμος*, *habitable*.

—ΚΟΣ Those in *κος* have an Active signification, denoting ability to perform the action of the Verb or some relation to such action, as *εὐρετικὸς*, *inventive*, *πολεμικὸς*, *warlike*, *οἰκητικὸς*, *disposed to seek an habitation*, *κτητικὸς*, *skilled in acquiring*.

ΤΗΡΙΟΣ—ΤΗΡΙΑ Those in *τήριος*, *τήρια*, *τήριον*, denote some aptitude or efficacy in the subject, as *ἀλεξητήριος*, *repulsive*, *remedial*. The feminine and

neuter terminations are used as Substantives as *ιεσντήρια* (*τέχνη* being understood,) *the art of taking birds with ιξός, bird lime, κολαστήριον* (*χωρίον*, understood,) *a place of punishment.* The termination *τήριον* has almost always a particular reference to place, as *δεσμωτήριον, a prison, a place of confinement; δικαστήριον, a court, a place for dispensing justice; &c.* Occasionally, however, nouns with this termination depart from analogy; thus *ἀναπαυτήριον*, besides denoting *a resting-place*, signifies also *a time for enjoying rest.*

-ΤΡΟΣ-ΤΡΑ-**-ΤΡΟΝ**

Those in *τρος, τρα, and τρον*, may be considered as derived by syncope from the last mentioned Nouns, and the feminine and neuter terminations are in like manner used Substantively, to denote some instrument or thing, by assistance of which, or in consideration of which, the action of the Verb is performed, as *ἄκστρα, a needle, δραχτρα, the orchestra, or that part of the stage in which the chorus danced, δίδακτρον, the reward of the teacher, λαρδον, the physician's fee.* With words of this class, *ἀργύριον* may be understood, as *χρῆμα or πρᾶγμα* may with *φόβητρον, θήρατρον, &c.*

-ΤΡΙΑΣ

To these derivatives from the third person are to be added a few Nouns in *τριας*, which signify one who acts from habit, as *ἀλήτριας, a sinner, ἀντριάς, one who lives in, or frequents, caves.*

-ΕΟΣ-ΕΟΝ

And lastly, those in *εος*, of which the neuter gender *εον* answers to the Latin Gerund in *dum*, as *ποιητεον, faciendum, γραπτεον, scribendum.*

By way of exercise, the above analogical rules may be applied to the following derivatives; as from *κοσμεω, ornō.*

κόσμημα, κόμησις, κοσμητής, κοσμήτωρ, κοσμήτειρα, κοσμητός, κοσμητικός, κόσμητρον.

From *καθαίρω, purgo.*

καθαρόδες, κάθαρμα, κάθαρσις, καθαριής, καθαριόρ, καθαρικός, καθαριήριος, καθαριέον.

From *κολάζω, pupio.*

κολασμός, κόλασμα, κόλασις, κολαστής, κολαστήριος, κολαστήριον, κολαστικός.

From *μανθάνω, disco.*

μάθημα, μάθησις, μαθητής, μαθήτρια, μαθητρις, μαθητος, μαθητέον.

3. From the Perfect Middle come Nouns terminating in *α*, *αι*, *ευς*, *η*, *ης*, *ις*, *ος*; as *φθορά* from *ἔφθορα*, *νομός* from *νένομα*, *τοκεύς* from *τέτοκα*, *τροφή* from *τέτροφα*, *τύπης* from *τέτυπα*, *βολίς* from *βέβολα*, *τομός* from *τέτομα*, &c.

ADVERBS.

Those which require particular notice, as distinguished from the Latin, are the following :

Adverbs ending in *θα*, *θι*, *οι*, *σι*, *χη*, and *χου*, signify *motion in a place*; as *ἐνταῦθα*, *here*; *οὐρανόθι*, *in heaven*; *οἴκοι*, *at home*; *Αθηνῆσι*, *at Athens*; *πανταχῇ* and *πανταχοῦ*, *every where*.

Adverbs ending in *θε* and *θεν*, denote *motion from a place*; as *οὐρανόθε* and *οὐρανόθεν*, *from Heaven*.

Adverbs ending in *δε*, *ζε*, and *σε*, denote *motion to a place*; as *οὐρανόνδε* and *οὐρανόσε*, *to Heaven*; *χαμᾶζε*, *to the ground*.

Obs. 1. Adverbs in *θι* were originally, no doubt, genitive cases; for, nouns with this termination sometimes stand as genitives; (thus, *'Ιλιόθι πρό*, *Il. θ', 557.* *ἡῶθι πρό*, *Il. λ', 50, &c.*) and in others the common termination also of the genitive occurs in the same sense; as *δθι*, poetic form, and *οῦ*, *πόθι* and *ποῦ*.

Obs. 2. Adverbs in *οι* appear to have been old Datives, and to have the *i* adscribed according to the old mode of writing, instead of having it subscribed; thus, *οἴκοι*, *πεδοῖ*, *Ισθμοῖ*, for *οἴκω*, *πεδῷ*, *Ισθμῷ*, with the preposition *ἐν* understood.

Obs. 3. Adverbs in *σι* were originally datives plural from the Ionic dialect. After, however, that this *σι* was once considered merely as an adverbial termination, and no longer as a termination of the dative plural, it was annexed also to other names in *α*; as *'Ολυμπιασι*, *at Olympia*; *Πλαταιᾶσι*, *at Platææ*.

Obs. 4. The Adverbs *ποῦ*, *πῆ*, *ποῖ*, *δπον*, &c. are all oblique cases from the obsolete pronouns *πός* and *δπος*. Hence also *πόθεν*, *πόσε*, *πόθι*, as *'Ιλιόθεν*, *'Ιλιόθι*, *'Ιλιόσε*.

Obs. 5. Adverbs in $\theta\sigma\nu$ appear to have been also old genitives, or rather the termination $\theta\sigma\nu$ was added to nouns as a badge of the genitive, just as we find $\varphi\iota$ *paragogicum* added to the oblique cases of some nouns in the Poets; and afterwards, these forms in $\theta\sigma\nu$ were used as Adverbs. In the Ionic dialect $\theta\sigma\nu$ becomes in the Poets $\theta\epsilon$ on account of the metre.

Obs. 6. The termination $\delta\varepsilon$ (according to another pronunciation, $\sigma\varepsilon$) is generally annexed to the accusative case without alteration, as *οίκονδε*, *πεδίονδε*, *ἄλαδε*, *Μαραθῶνδε*. If σ precede the δ , instead of $\sigma\delta$ the letter ζ is put, as *'Αθήναζε* for *'Αθήνασδε*, *Θήβαζε* for *Θήβασδε*, *θύραζε* for *θύρασδε*. When this had once obtained as the termination of words of place, it was annexed also to other words without respect to the form of the accusative, as *'Ολυμπιαζε*, *Μουνυχιαζε*, from *'Ολυμπια*, *Μουνυχία*; thus also *φύγαδε* for *εἰς φυγήν*, in Homer; *οἴκαδε* and *οίκονδε*, in Homer and the Attics.

Obs. 7. The Dorians, in place of the termination $\delta\epsilon$, used $\delta\epsilon\varsigma$ or $\delta\varsigma\varsigma$, as *οἴκαδες*. Homer also has *χαμάδις* in place of *χαμά $\zeta\epsilon$* . Homer sometimes puts the termination $\delta\epsilon$ twice, as *όνδε δύσιονδε*. *Il. π'*, 445, &c.

Obs. 8. The terminations $\theta\alpha$, $\theta\iota$, $\sigma\iota$, $\sigma\epsilon$, $\chi\eta$ and $\chi\sigma\nu$, supply the place of the preposition $\varepsilon\nu$; those in $\theta\epsilon\nu$ and $\theta\epsilon$, of the preposition $\varepsilon\kappa$; and those in $\delta\epsilon$, $\zeta\epsilon$, $\sigma\epsilon$, of the preposition $\varepsilon\iota\zeta$ or $\pi\rho\delta\zeta$.

Obs. 9. Some Adverbs have such an affinity, that beginning with a *Vowel*, they are *Indefinites*, with π *Interrogatives*, with τ *Redditives*.

<i>Indefinite.</i>	<i>Interrogative.</i>	<i>Redditive.</i>
$\xi\eta, \delta\pi\eta$ { <i>Which Way</i> By what Means.	$\iota\eta$ { <i>Which Way?</i> By what Means?	$\tau\bar{\eta}\delta\epsilon,$ { <i>This Way.</i> or { <i>By this</i> $\tau\bar{\eta}\nu\eta\eta,$ { <i>Means</i>
ψ { <i>How far.</i> For what rea- son.	$\pi\bar{\eta}$ { <i>How far</i> For what Rea- son?	$\iota\bar{\eta}\psi$ { <i>So far.</i> For that Rea- son.
$\delta\tau\epsilon, \delta\pi\tau\epsilon$ { <i>When.</i> $\eta\eta\tau\kappa\alpha.$	$\pi\bar{\tau}\epsilon,$ { <i>When?</i> $\pi\eta\eta\tau\kappa\alpha,$ { <i>When?</i>	$\iota\bar{\tau}\epsilon,$ { <i>Then.</i> $\tau\eta\eta\tau\kappa\alpha,$ { <i>Then.</i>
$\delta\theta\epsilon\nu, \delta\pi\delta\theta\epsilon\nu,$ <i>Whence.</i>	$\pi\bar{\theta}\epsilon\nu,$ <i>Whence?</i>	$\tau\delta\theta\epsilon\nu,$ <i>Thence.</i>
$\delta\theta\tau, \text{Where.}$	$\pi\bar{\theta}\tau,$ <i>Where?</i>	$\iota\bar{\theta}\tau,$ <i>There.</i>
$\delta\sigma\sigma\nu,$ <i>How much.</i>	$\pi\bar{\sigma}\sigma\nu,$ <i>How much?</i>	$\tau\delta\sigma\sigma\nu,$ <i>So Much.</i>
$\sigma\bar{\sigma}\sigma\nu,$ <i>After what Manner.</i>	$\pi\bar{\sigma}\sigma\nu,$ <i>After what Manner?</i>	$\iota\bar{\sigma}\sigma\nu,$ <i>After that Manner.</i>
$\delta\sigma\kappa\kappa\nu,$ <i>How often.</i>	$\pi\bar{\sigma}\kappa\kappa\nu,$ <i>How often?</i>	$\tau\delta\sigma\kappa\kappa\nu,$ <i>So often.</i>

ADVERBIAL PARTICLES,

Used only in Composition.

α or $\alpha\nu$, signifying	<i>Privation</i> , from $\alpha\nu\nu$, <i>without</i> , as $\alpha\nu\nu\delta\rho\nu$, <i>without water</i> .
	<i>Increase</i> , from $\alpha\gamma\nu$, <i>much</i> , as $\alpha\xi\nu\nu\nu$, <i>much wooded</i> .
	<i>Union</i> , from $\alpha\nu\nu$, <i>together</i> , as $\alpha\nu\nu\chi\nu\nu$. α <i>consort</i> .

The following signify increase :

$\delta\rho\nu$, from $\delta\rho\nu$, <i>to connect</i> .	$\dot{\epsilon}\rho\nu$, from $\dot{\epsilon}\rho\nu$, <i>to connect</i> .
$\beta\nu\nu$, from $\beta\nu\nu$, <i>an ox</i> .	$\zeta\nu$, \mathbb{A} olic for $\delta\nu\nu$.
$\beta\rho\nu$, from $\beta\rho\nu\theta\nu$, <i>strong</i> .	$\lambda\nu$, from $\lambda\nu\nu$, <i>much</i> .
$\delta\nu$, from $\delta\nu\nu$, <i>thick</i> .	ν , (<i>the same</i> .)

Aνς signifies *difficulty*, as $\delta\nu\nu\nu\nu\nu\nu$, *to be unhappy*.

Nε and *νη* signify *privation*, like the Latin *ne*, as *νηλεγης*, *without pity*.

PREPOSITIONS.

Six are Monosyllables : $\varepsilon\nu\nu$, $\dot{\epsilon}\kappa$ or $\dot{\epsilon}\xi$, $\dot{\epsilon}\nu$, $\pi\rho\nu$, $\pi\rho\nu\nu$, $\sigma\nu\nu$.

Twelve Dissyllables : $\dot{\alpha}\mu\rho\nu$, $\dot{\alpha}\nu\dot{\alpha}$, $\dot{\alpha}\nu\tau\nu$, $\dot{\alpha}\pi\dot{\alpha}$, $\delta\nu\dot{\alpha}$, $\dot{\epsilon}\pi\nu$, $\kappa\nu\tau\dot{\alpha}$, $\mu\nu\tau\dot{\alpha}$, $\pi\nu\tau\dot{\alpha}$, $\pi\nu\dot{\epsilon}\rho\nu$, $\dot{\nu}\pi\dot{\epsilon}\rho\nu$, $\dot{\nu}\pi\dot{\nu}\dot{\epsilon}\rho\nu$.

In composition, five of these *increase* the signification : $\varepsilon\nu\nu$, $\dot{\epsilon}\kappa$ or $\dot{\epsilon}\xi$, $\sigma\nu\nu$, $\pi\nu\dot{\epsilon}\rho\nu$, $\dot{\nu}\pi\dot{\epsilon}\rho\nu$.

Six sometimes *increase*, and sometimes *change* $\dot{\alpha}\nu\tau\nu$, $\dot{\alpha}\pi\dot{\alpha}$, $\delta\nu\dot{\alpha}$, $\kappa\nu\tau\dot{\alpha}$, $\pi\nu\tau\dot{\alpha}$, $\pi\rho\nu\nu$.

One *diminishes* : $\dot{\nu}\pi\dot{\alpha}$.

One *changes* : $\mu\nu\tau\dot{\alpha}$.

CONJUNCTIONS

are exhibited with the Moods, to which they are joined, in the SYNTAX.

Preliminary Observations on the
G R E E K S Y N T A X.

The following remarks on the *general principles of construction* are given previous to the common rules of Syntax, for the benefit of the *more advanced* student. They will be found to contain a much more liberal view of the language, than that which is given by resorting to the doctrine of Ellipses.

I. GENITIVE.

THE Greek language takes a much wider range in its use of the genitive case than the Latin. In Greek, words of *all kinds* may be followed by other words in the genitive, when the latter class limit and show *in what respect* the meaning of the former is to be taken.

In the case of *Verbs*: as *Αθηναῖοι δὲ, ὡς ποδῶν εἰχον, ἐβοήθεον*, “the Athenians brought relief, as they had themselves *with respect to their feet*,” i. e. “as fast as they could run;”—*καλῶς ἔχειν μέθης*, “to have one’s self well *with respect to intoxication*,” i. e. “to be pretty drunk;”—*ώς έκάτερος τις εὐνοας ή μνήμης ἔχοι*, “as each one had himself *with respect to favour or remembrance*,” i. e. “as each one wished well to a party or remembered the past;”—*εὖ ήκειν τοῦ βιου*, “to have come on well *with respect to the means of subsistence*,” i. e. “to be in prosperous circumstances;”—*ἐπειγεσθαι ἄρνησ*, “to urge one’s self on *with respect to the fight*,” i. e. “to be eager for the fight;”—*ἀνιέναι τῆς ἐφόδου*, “to slacken *with respect to one’s approach*,” i. e. “to slacken in one’s approach;”—*σφύλλεσθαι ἐπιπίδος*, “to be deceived *with respect to hope*,” i. e. “to be deceived in one’s hope;”—*κατέσαγα τῆς κεφαλῆς*, “I am broken *with respect to my head*,” i. e. “I have broken my head.”

In the case of *Adjectives*: as *συγγνώμων τῶν ἀνθρωπίνων ἀμαρτήματων*, “forgiving *with respect to human errors*;”—*ἄπαις ἔρσενος γόνου*, “childless *with respect to male offspring*;”—*τιμῆς ἀτιμος πάσης ἔστω*, “let him be unhonoured *with respect to all honour*,” i. e. “let all respect be denied him;”—*ἔγγις τῆς πόλεως*, “near *with respect to the city*,” i. e. “near the city;”—*ἔνυπεσον ἐς τοῦτο ἀνάγκης*, “they fell into this *with respect to necessity*,” i. e. “they fell into this necessity;”—*ἐς τοσοῦτο μέσους ἥλθον*, “they came to so much *with respect to*

hatred," i. e. "they fell into so much hatred ;"—*ἐν τούτῳ παρασκευῆς ἤσαν*, "they were in this state *with respect to* preparation," i. e. "they were in this state of preparation ;"—*γῆ πλεια κακῶν*, "a land full *with respect to* evils," i. e. "full of evils ;"—*ἄρμα κενὸν ἥντοχον*, "a chariot empty *with respect to* a driver," i. e. "without a driver ;"—*μείζων πατρός*, "greater *with respect to* his father," i. e. "greater than his father."

The principles to be deduced from all this are easy and natural.

1. That all words which represent a situation or operation of the mind which is *directed to an object*, but *without affecting it*, are followed by a genitive ; such are the verbs "to remember," "to forget," "to concern one's self about any thing," "to neglect," "to consider," "to reflect," "to understand," "to be desirous of," &c. ; and the adjectives "experienced," "ignorant," "remembering," "desirous," &c.

2. All words which indicate *fulness*, *to be full*, *defect*, *emptiness*, &c. are followed by a genitive ; because the word which expresses of what any thing is full or empty, indicates the *respect* in which the signification of the governing word is taken. Under this head fall the adjectives "full," "rich," "abounding in," "empty," "deprived of," "destitute of ;" the verbs "to fill," "to want," "to bereave," "to deliver," "to desist from," "to cease from ;" adverbs denoting abundance, want, sufficiency, deprivation, &c.

3. The same original signification of the genitive appears to be the basis of the construction of the *comparative* with the genitive : thus *μείζων πατρός* signified, "greater *with respect to* his father." From this construction, all words which involved a comparison, took the object of this comparison in the genitive : such are verbs which signify "to surpass," or the contrary, "to be surpassed," "to be inferior to another ;" as *περιγένομαι*, *ἡτάσθομαι*, &c. ; those also which signify "to rule," or the opposite, together with many verbs which are derived from substantives, and are equivalent to the primitive with the substantive verb, as *κυριεύειν*, (*κύριος εἶναι*) ; *κοιρανεῖν*, (*κοιράνος εἶναι*) ; *ἄρχειν*, (*ἄρχων εἶναι*) :—such again are adjectives and substantives in which the same idea of government is implied ; as *ἔγκρατης ἡδονῆς*, "master over pleasure ;" *ἡττων ἡδονῆς*, "a slave to pleasure ;" *ἡττα τοῦ πόματος*, "defeat by means of drinking," i. e. "intemperance in drinking ;" *ἔγκρατεια πόνου*, "mastery over labour."

To this same head must be referred all words which imply a comparison with respect to *value*, or require a definition of value ; as, for example, *ἀξιος*, which properly signifies "equi-

valent," "equal in value;" so that *ἀξιον τούτου*, which we commonly render "worthy of this," strictly rendered would be, "equal in value *with respect to* this." Hence too the adjective *ἀναξιός*, and the adverbial forms *ἀξιώς* and *ἀναξιώς* take the genitive; and hence, moreover, this case is joined with all words in which a determination of value is contained; as, for example, verbs signifying "to buy," "to sell," "to exchange," &c. On this is founded the general rule—"The price of a thing is put in the genitive."

And lastly, to this head belong all words which express a *difference*, and in which, of course, a comparison is implied, as *διάφορος*, *ἕτερος*, *ἄλλος*, *ἄλλοιος*, *ἄλλοτρος*: thus, *διάφορον τούτου*, "different *with respect to* this," i. e. "different from this;" *ἕτερον τούτου*, "other *with respect to* this," i. e. "other than this."

4. From the meaning of the genitive "*with respect to*," we deduce also the general meaning of the *cause* of any thing's being done, in which case the genitive is to be rendered by "*on account of*." Thus, with Verbs: *Δαναῶν κεχολωμένοι*, "enraged *on account of* the Greeks," i. e. "with the Greeks;" *πτυνθικῶς λύχουσα τοῦ ἀδελφοῦ τεθνηκότος*, "melancholy *on account of* the death of her brother;" *φθονεῖν τινι σοφίας*, "to envy any one *on account of* wisdom;" *δνειδοσαι τῷ θεῷ, τούτων*, "to upbraid the god *on account of* these things." Hence the genitive is found with verbs signifying "to accuse," "to criminate," with verbs of praying, with verbs of beginning; the genitive being that of the person or thing, *on account of* which the accusation is made, the prayer offered up, or the affair begun. So too the genitive stands alone in exclamations, with and without an interjection, or a word that expresses admiration, indignation, compassion, &c.; as "*Απολλον, τοῦ χασμήματος*, "Apollo! what a swallow!" "*Ω Ζεῦ βασιλεῦ, τῆς λεπτότητος τῶν φρενῶν*, "O king Jupiter! the acuteness of his mind!" *Τῆς τύχης*, "the misfortune!" In all the instances above enumerated under this head, and in others of a similar nature, the *Grammarians* very unnecessarily supply *ἐνεκα*, or some equivalent term.

II. The second principal relation which is expressed by the genitive, is that of the proportion of a whole to its parts; in other words, the genitive is put *partitively*. This use is common to the Greek, the Latin, and other languages, except that in Greek it has a much more extensive range. Thus, in the latter language the genitive is put with *Verbs of all kinds*, even with those which govern the *accusative*, when the action does not refer to the whole object, but only to a *part*. This is ex-

pressed in English by the omission of the article in the singular, or by the word "some;" as, *πάσσε δ' ἀλός*, "he sprinkled salt over it;"—*δπιῆσαι κρεῶν*, "to roast *some of* the flesh;" *ἔγώ οἶδα τῶν ἐμῶν ἡλικιωτῶν*, "I know *some of* those of the same age with myself;"—*ἀναδεῖν τῶν ταινιῶν τὸν Σωκράτην*, "to bind Socrates with *some of* the fillets;"—*τῆς γῆς ἔτεμον*, "they laid waste *a part of* the land." On the like principle the genitive is put with many other verbs which signify participation, or in which at least this idea is implied: such are the verbs *μετέχειν*, *κοινωνεῖν*, *συλλαμβάνειν*, *μέτεστι*, *προσήκειν*, *μεταδιδόναι*, *ἀπολαύειν*, &c.

Upon this principle of the reference to a part, is founded the construction by which, with the verbs "to take," "to seize," "to touch," "to carry," &c. the *part* by which any thing is taken is put in the *genitive*, while the *whole* is put in the *accusative*; as *ἔλαβοντο τῆς ζώνης τὸν Ορόντην*, "they took Orontes by the girdle."—The same construction is retained also with the verbs which signify the opposite of "to take," or "to seize," viz. "to let go," "to loose," "not to obtain any thing," "to miss," &c.; as *ἀφίεται τοῦ δόρατος*, "he lets go the spear;" whereas *ἀφίεται τὸ δόρυ* in the *accusative*, would signify, "he hurls the spear;" in the first, reference being made to a *part*, in the latter, to the *whole*.

Upon this principle also arises the construction of the *superlative* with the genitive, the substantive being put in that case which marks the class from which the superlative takes the chief one as *a part*.

III. The genitive is used also to mark the person or thing to which any thing *belongs*, whether it be a property, or quality, habit, duty, &c.; and those also from which any thing *arises*. Probably here also an obscure idea of the relation of this quality, duty, &c. to that which possesses it, as of a part to the whole, is the basis of the construction. Hence the common rules, that "verbs denoting *possession*, *property*, *duty*, &c. govern the genitive," and that the "*material of* which any thing is made is put in the genitive."

IV. The genitive is also put with verbs compounded with prepositions which govern the genitive, that is to say, when these prepositions may be separated from the verb, and placed immediately before the case, without altering the signification of the verb; as *ἀντιπαρέχειν τῷ τυροῖ*, for *παρέχειν τῷ ἀντὶ τυροῖ*; *ἀποπηδᾶν ἀρματοῖ*, for *πηδᾶν ἀφ' ἀρματοῖ*; *ἐξέρχεσθαι οἰκιαῖς*, for *ἐρχεσθαι εἰς οἰκιαῖς*: not, however, *ἀντιλέγειν τινός*, "to contradict any one," for *τινὶ*; because *λέγειν ἀντὶ τινός*, would give an entirely different sense, viz. "to speak in the place of any one."

V. The genitive serves also to determine *place* and *time*, in answer to the questions, “where?” “when?” &c. Hence the adverbs *οὗ*, *ποῦ*, *ὅπου*, *where?* which are, in fact, old *genitives*, and refer to *part* of general place and of general time.

2. DATIVE.

THE Dative in Greek expresses two senses, one that of the Dative in other languages, answering to the question, “to whom?” and another that of the Latin ablative.

I. The Dative expresses the *distant* object of a transitive or intransitive action, with reference to which this action takes place. It answers thus, in most cases, as in Latin and English, to the question, “to whom?” as *διδόναι τι τινι*, “to give any thing to any one;” *πειθεσθαι τινι*, “to obey any one.” Thus also with adjectives: *φίλος τινι*, *έχθρος τινι*, *εὐτρούς τινι*, &c. A larger proportion of verbs, however, are joined with the Dative in Greek than in Latin.

II. The Greek Dative also supplies the place of the Latin Ablative, and in this case expresses the relation of connexion or companionship, in answer to the questions, “with whom?” “with what?” of an instrument or mean in answer to the question “whereby?” of an impulse or excitement, “from what?” of an external cause, “by what means?” “on what account?” “for what?” &c.

III. The Dative expresses the relation of the *measure*, *degree*, &c. with the comparative. Hence the Datives *πολλῷ*, *διλγῷ*, *βραχεῖ*, with the comparative.

IV. It is put in definitions of time and place, in answer to the question “when? and where?”

3. ACCUSATIVE.

THE Accusative, as in other languages, marks the person or thing which is affected by the action of the accompanying Verb, i. e. which suffers a change of any kind. The Verbs which govern an accusative are hence called Verbs *active* or *transitive*, i. e. which show an action *passing on* to an object, and affecting and determining it in any actual manner. There are, however, other verbs not properly transitive, which yet govern an accusative in Greek; this is particularly the case in those verbs which do not mark the *passive* object of the action, but the object to which the action has only *generally an immediate reference*; as *προσκυνεῖν*, *δορυφορεῖν*, *σεβεῖν*, *φθάνεῖν*, *ἐπιτροπεῖν*, *ἐπιλεπτεῖν*, &c. In these and others of a

similar nature, the construction with the Dative would appear to be the most natural one.

II. Many verbs which signify an emotion, or feeling, with regard to an object, as, "to be ashamed," "afraid," "to compassionate any one," are accompanied by an accusative, which expresses the object, and at the same time the effective cause of this emotion ; as, *αἰσχύνομαι τὸν Θεόν*, "I revere the Deity," *αἰδεῖσθαι τοὺς ἀρχοντας*, "to respect rulers;" *ἐποικτεῖρων νιν*, "I compassionate him;" *ὑμᾶς ἐλεῶ*, "I pity you." The same takes place with some neuter verbs which express an emotion, although, even without indicating the object, they convey a perfect idea ; such are *ἀλγεῖν*, *θαδέειν*, *ἐπιχαιρεῖν*, &c.

Many verbs have the accusative not only of the nearer and more immediate object of the action, but also of the more remote object of it, i. e. the person or thing to which the action with its immediate object passes, which in English is generally expressed by a dative ; as *εὖ* or *κακῷ ποιεῖν τινά*, "to do good or harm to any one ;" *εὖ* or *κακῷ λέγειν τινά*, "to speak well or ill of any one." Hence these verbs often take two accusatives at the same time : such are *ποιεῖν*, *πράττειν*, *δοῦνειν*, *ἔργειν*, "to do ;" *λέγειν*, *εἰπεῖν*, *ἀγορεύειν*, "to speak of, or, against ;" *ἐρωτᾶν*, "to ask," *αἰτεῖν*, *ἀπαιτεῖν*, "to ask," "to require," "to desire ;" *ἀφαιρεῖσθαι*, *ἀποστερεῖν*, &c. "to take away," "to deprive of a thing ;" *διδάσκειν*, "to teach ;" *ἐκδῦσαι*, *ἐνδύσαι*, "to put off" or "on," &c.

Other uses of the accusative are enumerated under the rules of Syntax.

SYNTAX.



THE NOMINATIVE AND THE VERB.

The Nominative Case is the subject of the Verb ; as,

'Εγώ δίδωμι, I give.¹

1. With regard to the Personal Pronouns as Nominatives, they are seldom expressed unless *some emphasis* is required. In other cases also the Nominative to the Verb is omitted, where the verb expresses an action usually performed by the agent denoted by the nominative ; as *σαλπίζει*, *the trumpeter gives a signal* ; the noun *σαλπικτής* being implied

A Verb agrees with its nominative in Number and Person ; as,

Σωκράτης ἔφη, Socrates said.

Οφθαλμὸς λάμπετον, His two eyes shine.

Κατάδουσιν δρυΐθες, Birds sing.

A Neuter plural is generally joined with a Verb Singular ; as,

**Ορεα τρέμε, Mountains trembled.¹*

from the verb. So also *ἐκήρυξε* (scil. δέ *κήρυξ*), *the herald made proclamation*. This usage also prevails where in English we supply *it*, and an operation of nature or of circumstances is indicated, as *ἵππει, it rains*; (*vid. Syntax of Impersonal Verbs.*) Instances, on the other hand, frequently occur, where the nominative stands without a verb; in these, some part of *τίνει* is generally understood; as **Ελλην ἐγώ, I am a Greek*, supply *εἰμί*. This is most frequently the case with *ἔτοιμος*, and with verbs in *τένω*. The most remarkable construction, however, is that in which the nominative is converted into an accusative, and made to depend upon another verb; as *οἶδα σε τίς εἶ, I know thee who thou art*, for *οἶδα τίς σύ εἶ, I know who thou art*. So also *ὑδες γὰρ κατὰ θυμὸν ἀδελφεύω, ως πονεῖτο, for ως ἐπονεῖτο ἀδελφός*. *Hom.*

1. As a Noun of multitude Singular may be followed by a Verb Plural, so a Neuter Plural is often taken in a collective sense, and followed by a Verb Singular. Thus when Homer says *δοῦρα σίσητε*, he means *the collection of planks and timber, with which the ships were constructed*.

The Plural Noun is sometimes Masculine or Feminine, but it is used in a collective sense; as *ἀχεῖται θυμῷ μελέων*, Pindar; *δέδοκται τλῆμονες φυγαὶ*, Euripides. Heyne has altered the passages in Pindar where this construction occurs; but see Herm.-de Metris, p. 246. seqq. and also Boeckh's edition of Pindar, where the common readings are defended and retained. The Grammarians call this *schema Pindarium, and Baotium*.

This idiom is more observed by the Attics than by the older writers in the Ionic and Doric dialects. The latter often join the neuter plural with a plural verb; as, *οὐτέ τι νῦν ὅρκια ἔσσονται, Il. χ', 266.—ἀμῆχαρα ἔργα γένοντα, Il. λ', 310.* The scholiasts, in commenting on these passages, observe, that they are constructed *ἀρχαϊκῶς*. The Attics also sometimes join the neuter plural with the plural verb, especially in two cases; 1. when the neuter plural signifies *living persons*: 2. when the *abstract* is put for the *concrete*, and animate creatures, not things, are referred to.—Perhaps the constructions of neutrals plural with singular verbs may be accounted for on the principle of the association of ideas: neuter and inanimate objects being considered generally, but animate agents individually.

This construction is not confined to the Greek language. It is frequent in the Hebrew: see Exodus xxi. 4. Job xii. 7. Isaiah ii. 11. Psalm lxxxiii. 7, &c. In French this mode is common in every Gender in an Impersonal form. *Il est des hommes, il est des femmes.* But the Verb in that case precedes the Nominative, *il vient de sonner dix heures*; if the Nominative precedes, it has a Verb Plural, *dix heures viennent de sonner*.

A Dual Nominative is sometimes joined with a verb Plural; as.

"*Αμφω λέγουσι Both say.*¹

SUBSTANTIVE AND SUBSTANTIVE.

Substantives signifying the same thing agree in Case; as,

*Κναξάρης, δ παῖς τοῦ Ἀστυάγου, Cyaxares, the son of Astyages.*²

1. In prose this construction is general.

In the same manner a Dual Substantive, as it signifies more than one, may have an adjective Plural; but the Verb or Adjective can seldom be of the Dual number, when the Noun implies more than two. Buttmann (*Ausf. Gr. Gr.* vol. I. p. 135.) makes the Dual to have been an *old form of the plural*, which became gradually restricted to the denoting of two. Hence in the earlier state of the language we do actually find the Dual used when more than two are meant. This is strongly corroborated by the imitations of later writers, as Aratus, 968; Oppian, I, 72. According to Quintilian (I, 5, 42.) some persons in his time wished to consider the Latin forms in *erit*, of the third person plural of the perfect, as dual forms in contradistinction to those in *erunt*. The attempt did not succeed; but it serves to show, however, that the separate use of a dual form in Greek owed its origin, no doubt, to a similar though more successful effort on the part of the early Greek Grammarians.

2. One of the Substantives is frequently understood, when some intimate and usual relation is expressed, as '*Ἀλέξανδρος δ Φιλίππου, Alexander the son of Philip*', supply *νιὸς* or *παῖς*; '*Ολυμπιάς δ Ἀλέξανδρου, Olympias the mother of Alexander*', supply *μήτρη*. So also δ *Σωφρονίσκου, the son of Sophroniscus*; δ *τοῦ Γλαύκου (sc. θυγάτηρ), the daughter of Glaucus*; εἰς τὴν *Φιλίππου* (sc. χώραν), *into the land of Philip*; τὰ τῆς *πολεώς* (sc. πράγματα), *the affairs of the city*. The ellipsis of some case of *νιὸς* or *παῖς* is very common in tracing genealogies, while, on the other hand, the omissions of *θυγάτηρ* is much less frequent. Thus, *Θυγατέρα δὲ αὐτὴν λέγουσι εἶναι Αὐτεσίωνος, τοῦ Τισαμενοῦ, τοῦ Θερσάνδρου, τοῦ Πολυνικεός. They say that she was a daughter of Autesion, who was the son of Tisamenes, who was the son of Polynices.* Herod. Moreover, as δ in the singular refers to *νιὸς* or *παῖς* understood, so οἱ in the plural indicates an ellipsis of *νιοῖς* or *παῖδες*. Thus, οἱ γονέων διασῆμων, (sc. παῖδες,) *the sons of distinguished families*. Plut. The presence or absence of the article, in these forms of construction, makes an important difference in the sense; for example, *Σωκράτης δ Σωφρονίσκου*, implies that Socrates was either the only son of Sophroniscus, or else that he was that Socrates who had Sophroniscus for his father, in order to be distinguished from others of the same name, and who were the sons of other parents; whereas *Σωκράτης Σωφρονίσκου*, means that he had *Sophroniscus* for his father and not some one else. Hence this latter form is used in pleadings, decrees, &c. wherever a strict and legal designation of an individual is required.

THE SUBSTANTIVE AND THE ADJECTIVE.

An Adjective agrees with its Substantive in Gender, Number, and Case ; as,

**Ανδρες ἄγαθοι.* Good men.

Ομιλίαι κακαῖ. Evil communications.

Ἐθνεα πολλὰ. Many nations.¹

To this rule belong Articles, Pronominal Adjectives, and Participles.

An Adjective of the Masculine Gender is sometimes found with a Feminine Substantive ; as,

Tὼ γυναικε, Xenophon, The two women.²

1. The Adjective is often found without any substantive with which it agrees, the latter having been omitted, or being easy to be supplied by the mind. In this case the Adjective is said to be used substantively, as *ὁ σοφός*, *the wise man*, suppl. *ἄνηρ*; *ἡ άνίδρος*, *the desert*, suppl. *γῆ*; *οἱ πολλοί*, *the multitude*, suppl. *άνθρωποι*; *τὰ ἤπα, τὴν property*, suppl. *χρήματα*. So also the Pronouns *οὗτος*, *εκεῖνος*, *τίς*, &c.

2. The Attic construction is used in order to generalize the sense, as *Θεᾶς* and *Deus* are applied to both sexes for a divine, *ἄνθρωπος* and *homo*, for a human, person. Thus *ducente Deo* in Virgil refers to Venus, and *αὐτὴν τὴν Θεῶν*, in Herodotus, to Minerva. Perhaps also this form is adopted to dignify the female sex. On this principle, when a woman speaks of herself in the Plural Number, a mode of speech adopted by the great, she uses the Masculine Gender: as *οἱ προθυμοκούτες*, Eurip. spoken by Alcestis of herself; *κτενοδεινοί, οἵπερ εἰσφέναμεν*, by Medea; *παθόντες, ήμαρτηκότες*, Sophocles, by Antigone. Thus, also, when a chorus of women speak of themselves. This mode is confined to the Dual and Plural. But if a woman speaks of herself in the Singular, she uses the Feminine Gender; and also when she speaks of the Female race in general: as *Κράτιστα, τὴν εὐθείαν (βέδον) ἡ πεφύκαμεν σοφαὶ μάτιστα*. Eurip. Med. The direct road is the best in which we women are naturally most skilled. The Coryphaea, as the representative of the chorus, appears sometimes to have used the masculine gender with the singular number, as in Euripides, *Hippol.* 1107. The Masculine Article is joined with a Feminine Noun in the Dual only.

Compound and Derivative Adjectives in *ος* are considered by the Attic writers as of two terminations, consequently used as Feminine as well as Masculine.

Comparatives and Superlatives of three terminations sometimes express the Feminine by the Masculine termination: as, *ἀπορώτερος* *ἢ λῆψις*, Thucydides. So also, in the same writer, *δυσερβολώτερος* *ἢ Λοκρίς*. These comparatives are thus used by Thucydides, because the radical adjective of the positive is *common* or of two terminations. It is, after all, however, a very rare construction, since comparatives and superlatives of adjectives which are *common*, or of those which are used as *common*, have usually three terminations.

A Substantive is sometimes used as an Adjective ; as,

*Γλώσσαν Ἑλλάδα ἐδιδαξε, Her. He taught the Greek language.*¹

The Substantive is often changed into a Genitive Plural, preceded by a Pronoun or Article ; as,

*Οἱ ἄγαθοι τῶν ἀνδρῶν, Isocrates, Honourable men.*²

THE ARTICLE.

The Article is used to mark a distinction or emphasis. With the Infinitive it supplies the place of Nouns, Gerunds, and Supines. With a Participle, it is translated by the Relative and Indicative. With *μὲν* and *δὲ* it signifies *partly*, and is often used for *ornament* ; as,

When the Adjective is put in the Neuter after a different Gender, *χρῆμα* is understood ; as *δρῦν ἡ αληθεία*, Soph. Thus *triste lupus stabulis*, Virg. The ellipsis is sometimes supplied, as *τι χρῆμα δάσεις*; Soph. We must not, however, suppose that *χρῆμα*, or some equivalent term, is always understood : since it frequently happens, that the neuter gender is used by the writer simply because the thing mentioned has no proper predicate, or because one does not immediately suggest itself to the mind. *vid. Herm. ad Viger.* p. 575.

1. So *ficus anus*, Pliny, *An old fig-tree*. This combination is common in English ; thus, *sea-water, house-dog*. '*Ἑλλας* may be considered as an Adjective used as a Substantive.

2. So *nigræ lanarum nullum colorem bibunt*, Plin.

This construction is also found, in Attic writers, in the Singular, as *τὴν πλειστὴν τῆς σπαρτιᾶς*, Thuc.

In the Greek idiom the Genitive of the Personal is used instead of the Possessive Pronouns, as *τὴν μητέρα μον τιμᾶς*, Xen. *You honour my mother.* But the latter are sometimes found with the article, particularly in the orators, as *τὴν δρῦναν τὴν δικτέραν οἱ πολλοὶ μισοῦσι*, Isoc. But wherever any *emphasis* is required, the Possessive and not the Personal Pronoun must be used. Hence, in the Lord's prayer, the phrase *Πάτερ ήμῶν* denotes that God is the father of the whole human race ; and is equivalent to *Father of us (all.)* Whereas *Πάτερ ήμέρε* would be emphatic, and consequently improper, denoting, *our Father*, and implying that God is the Father of only a part of his creatures. Most commonly, however, the Possessive is altogether omitted in ideas that always stand in necessary connexion, as those of natural relations, father, son, friend ; hand, foot, &c. ; and its place is supplied by the Article alone.

Αισχύλος δὲ τραγῳδὸς, Eschylus, the tragedian.

Τὰ ἔξω, The things without.

Ἐν τῷ φρονεῖν, In wisdom.

Οὐέρχομένος, He that cometh.

*Τὸν ἀνθρώπειον γένος, τῇ μὲν ἀγαθῇ, τῇ δὲ φαύλον, Mankind
are partly good and partly bad.*

*Ἡ νίκη η̄ νικήσασα τὸν κόσμον η̄ πιστις, Faith, the victory
which overcomes the world.*

THE RELATIVE AND THE ARTICLE

The Relative often agrees with its Antecedent in case, by attraction ; as,

*Ἐν ταῖς ἑορταῖς, αἷς ἤγουεν, Aristophanes, In the festivals,
which we celebrated.²*

The Article is poetically used for the Relative ; as,

Πατὴρ, δ σ' ἐτρεφε, Hom. Your father who educated you.

The Article in the Neuter Gender, before a Genitive, signifies elliptically *possession* or *relation* ; as,

*Οὐ Θεὸς τὰ τῶν ἀνθρώπων διοικεῖ, Isoc. God directs the affairs
of men.³*

THE GENITIVE.⁴

One Substantive governs another, signifying a different thing, in the Genitive ; as,

1. As the Relative and the Article have the same origin, as they are frequently used the one for the other, and the Feminine in both is distinguished only by the accent, they are joined under one head.

2. This is called *attraction*, as the Antecedent attracts the Relative into its case. This Attic form has been imitated in Latin ; *Si quid agas eorum, quorum consuēsti*, Cicero.

The Relative, in this construction, sometimes precedes the Substantive ; as, *σὺν η̄ ἔχεις δυνάμει*, Xen. The principle of attraction pervades the whole Greek language, and is based upon the association of ideas in the mind of the writer.

3. Sometimes the ellipsis is supplied, as *τὰ τῶν Θηβαίων πράγματα κακῶς ἔχει*, Isoc.

In some cases the relation between the Article and the Noun following is so close, that the distinction of the *property* and the *thing* itself is scarcely perceptible, as *τὰ τῆς τύχης δέσποινται ἔχει τὰ μεταβολὰς*, *Fortune has sudden revolutions*. Thus *τὸ εἶμον*, *τὰ εἶμα*, are sometimes equivalent to *τιγῶ*, &c.

4. The primary signification of the Genitive is the *origin*, or *cause*, from which a thing proceeds, or *possession*. To these may be traced

Σέλας, ἥλιον, Light of the sun.

An Adjective in the Neuter Gender, without a Substantive, governs the Genitive ; as,

Τὸ λοιπὸν (μέρος) τῆς ἡμέρας, The rest of the day.

Adjectives signifying *plenty, worth, condemnation, power*, and their *contraries* ; and those which signify *an emotion of the mind* ; require the Genitive ;¹ as,

**Ἐργα πλείστου ἀξια, Works worthy of the highest value.*

Τῶν χαλεπῶν ἀπειρος διαβιώσῃ, You shall live without trouble.

Γυμνάσια μεστὰ ἀνδρῶν, Places of exercise full of men.

Ἀνατίος ἀφροσύνης, Not blameable for imprudence.

The *matter* of which a thing is made, and also the *measure* of a thing, are put in the Genitive ; as,

Τὸν διφρόν εποιησεν ἰσχυρῶν ξύλων, Xen. He built the chariot of strong wood.²

Cost or value, crime or punishment, difference or eminence, are put in the Genitive ; as,

most of the uses to which that case is applied. But in construction, it must depend either on a Substantive, or a Preposition, expressed or understood. (*vid. Preliminary remarks on the Greek Syntax.*)

1. To this rule a clause is commonly added which states, that *verbals compounded with the privative a*, also govern the genitive. The truth is, however, that in such constructions the genitive is merely the more exact definition of the idea contained in the adjective, and is to be explained by the general principles of the language; for the *privative a*, cannot well designate either the genitive or any other case.

2. The genitive of the material is considered by some Grammarians as depending on *τι* or *ἀπό* understood, and an argument in favour of this ellipsis is drawn from the circumstance of *τι* and *ἀπό* being sometimes found expressed. In all such passages as these, however, the presence of a preposition seems to be required in order to express a stronger and more direct reference to the material than could be done by the common construction, especially if a passive participle be likewise used; thus, *πλοῖα ἐκ τῆς διάνθης ποιημένα*. Herod. *Θύρη ἐκ μυρίκης πεποιημένη*. Herod. *ἴδρα εἰς ἀδάμαντος τετενυμένα*. Theocr. *εἰμαρα ἀπό ξύλων πεποιημένα*. Herod. The true principle on which the genitive of the material depends will be found explained in the Preliminary Remarks. Sometimes the dative is used for the genitive, when the material of which any thing is made may be considered also as the means by which it is made; as, *αἱ μὲν γὰρ κεράσσαι τετένχαραι, αἱ δ' ἀλέφαντι*. Od. 1', 563.

Ἄδες αὐτὸν ἡμῖν δοραχμῆς, Anacreon, Give him to us for nine pence.¹

Γράφομαι σε μοιχείας, Lysias, I accuse you of adultery.²

Διαφέρων τῶν ὄλλων, Plato, Different from the others.

Χάρησ πάντων ἐπάξιον, Pindar, A joy surpassing all.

Eἰμὶ and *γίνομαι*, signifying possession, property, or duty, govern the Genitive ; as,

'Ο πιπρασκομένος ἔτερου γίνεται, He, who is sold, becomes the property of another.

Part of time is put in the Genitive ; as,

Θέρους τε καὶ χειμῶνος, Xen. In summer and winter.³

Exclamations of grief and surprise are put in the Genitive ; as,

Τῆς μωρίας, Aristoph. What folly !⁴

1. The principle on which this construction depends has been explained in the Preliminary Remarks. The prepositions *ἀντί*, with the genitive, sometimes accompanies the verbs signifying "to exchange," whenever a stronger or more direct reference to the thing or things exchanged is required than can be given by the common construction ; thus, *κάλλιον ἔστιν ἀντί θητοῦ σώματος ἀθάνατον δόξαν ἀντικαταλλάξασθαι καὶ ψυχῆν*. *Isocr.* On the same principle, of a stronger reference, the same verbs are used occasionally with *πρός* and an accusative ; as, *ἱμονᾶς πρός ήδονάς, καὶ λύπας πρός λύπας καὶ φύσιον καταλλάττεσθαι*. *Plato.* Instead of the genitive the dative also is put ; as, *ἐναλλάξατα φύσιον φανάτω*. *Eurip.*

2. This genitive is besides often accompanied by other substantives, or prepositions, on which it depends ; thus, *φεύγειν ἐπ' αἰρίᾳ φόνου*. *Demosth.* *ἔγκαψατο (με) τούτων αἰτῶν ἔνεκα*. *Plut.* *γράφεσθαι τινα γραφὴν φύσιον τραϊματος*. *Æschin.* *ἀπογράφεσθαι φύσιον δίκην*. *Antiph.* Other verbs of accusing, &c. are, on account of the nature of their composition, differently constructed. Those compounded with *κατά* take the person in the genitive, and the crime, or the punishment, in the accusative ; as *κατηγορεῖν τι τινός* : the verb *ἔγκαλειν* has the person in the dative, and the crime in the accusative ; as *ἔγκαλῶ δὲ εἷς φύσιος*. *Soph.* The punishment is also sometimes in the genitive, yet seldom any word except *φαντασία* ; as, *καὶ θανάτου δὲ σύντοι κρίνονται*. *Xen.* *ανθρώπων καταψηφισθέντων θανάτου η φυγῆς*. *Plato.* The adjective *ἴνοχος*, which properly is constructed with the dative, sometimes takes the genitive ; as, *οὐδεὶς οἴνοχός ἔστι λειποτάξιον οὐδὲ δειλίας*. *Lys.* It takes also the genitive of the punishment ; as, *ἴνοχοι δεσμοῖ γεγόνυται*. *Demosth.*

3. This is governed by *ἐπί*, sometimes expressed, as *ἐπ' ἡμέρης*. *Her.* When the Dative is used, it is governed by *ἐν* understood, and sometimes expressed ; as, *ἐν τῷ ἀντῷ θίραι*, *Thuc.* The ellipsis of *ἐπί* is a convenient one for the young student ; the philosophical principle, however, on which this use of the genitive is founded, seems to be in reality the reference to a part of time. *vid.* Preliminary Remarks. See also the notes to the rule for the genitive absolute.

4. *Οἵμοι* is often prefixed, as *οἵμοι τῶν κακῶν*, *Aristoph.* i. e. *ἴνεκα*. (*vid.* Preliminary Remarks.)

Comparatives are followed by a Genitive; as,

*Ἄναρχίας μεῖζον οὐκ ἔστι κακόν, Sophocles, There is no greater evil than anarchy.*¹

Partitives, Comparatives, Superlatives, Interrogatives, and Numerals, govern the Genitive Plural; as,

Μόνος βροτῶν, The only one of mortals.

Οἱ νεωτέροι ἀνθρώπων, The younger of men.

Καλλιστος ποταμῶν, The most beautiful of rivers.

Verbs signifying the *senses*, are followed by a Genitive, excepting verbs of *sight*, which require the Accusative; as,

*Τῶν μαρτύρων ἀκηκόστε, Isoc. You have heard the witnesses.*²

1. Most Grammarians make the genitive of comparison depend on *ἀντὶ* or *πρὸς* understood. Sometimes these prepositions are expressed; as, *μείζονα ἀντὶ τῆς αὐτοῦ τάρας*. Soph. *ἀντὶ τοῦ τάχους κρίστω*. Eurip. *οἷσιν ἡ τυραννίς πρὸς ἐλευθερίης ἢν αἰπαστότερον*. Herod. In these and other similar constructions, however, the preposition will be found to impart a force to the comparison which it would not otherwise possess; and hence the reason of its being added. The true principle on which the genitive of comparison depends will be found stated in the Preliminary Remarks.

2. Verbs of *seeing* always govern an Accusative. Many of the others likewise govern an Accusative with the Attic writers. The Verb *ἀκοίω* most commonly governs the Accusative of the sound, and the Genitive of that which produces it; but neither without exception. The use of the Accusative after verbs of *seeing*, seems to have arisen from the circumstance, of the Greeks considering the eye as deriving its images from its *own* operations on the objects presented to it; whereas the other senses were supposed to be *acted upon* by external objects, not to *act upon* them. When the Attics therefore made other verbs than those of sight govern an accusative, they ascribed to themselves, from a feeling of national vanity, a greater refinement in all the organs of sense than was supposed to be possessed by their neighbours, for they placed *hearing*, &c. on a level with *sight*, and made the former senses as *active* in their operations on external objects as the faculty of vision.

'*Ακοῖω*, signifying *to hear* one's self called, or simply *to be called*, has the construction of Verbs of existence; as *οὐτ' ἀκονέραι κάκος*, Soph. It is often used with the Adverbs *εὖ*, *κακῶς*, and *καλῶς*, and followed by *ἴπετο* or *παρὰ* with a Genitive; as *κακῶς ἀκοίεται ἕπετο τον πολιτῶν*, Isoc. Thus Cicero, *Est hominis ingenui velle bene audire ab omnibus*. So Milton, *Or hearst thou rather pure ethereal stream*. Perhaps the construction of *ἀκοῖω* as a Verb of existence, may be explained on the principle of the Nominative with the Infinitive; as *ἀκοῖει Σαμαρείτης καὶ δα-*

Ορᾶς οὖν καὶ γυναικας ἔξω τοῦ περιβόλου ἐστηκυιας ; Cebes.
Do you see then also females standing without the enclosure ?

Verbs of *beginning*, *admiring*, *wanting*, *remembering*, and the like, with their contraries, govern the Genitive ;¹ as,

J. Ἀρχετε βωκολικᾶς ἀκούδας, Theocr. *Begin the pastoral strain.*
'Τίς οὐδὲ ἀγάσαιτο τῆς ἀρετῆς ; Dem. *Who would not admire virtue ?*

Τὸ ἐρῶν τῶν σωφρόνων, Esch. *To love the discreet.*

'Αμέλεις τῶν φιλῶν, Xen. *You neglect your friends.*

Verbs derived from *Comparatives*, or in which the idea of *Comparison* is involved, together with many verbs coming from *nouns*, and equivalent in meaning to the primitive with a verb, require the Genitive ; as,

Ηττᾶσθαι τινος, Xen. *To be inferior to any one.*

'Υστέρησε τῆς μάχης, Xen. *He arrived after the battle.*

'Επυράννευε Κορίνθου, Herod. *He was king of Corinth.*

'Ελέγετο τούτων ἀρχειν, Xen. *He was said to command these*

The Genitive is put with verbs of all kinds, even with those which govern an Accusative, when the action does not refer to the *whole object*, but to a *part* ; as,

Πάσσος δ' ἀλδες, Hom. *He sprinkled some salt.*

'Οπτῆσαι κρεῶν, Hom. *To roast some flesh.*

Τῆς γῆς ἔτεμον, Thuc. *They laid waste a part of the country.*

'Εγω οἶδα των ἑμών ἡλικιωτῶν, Plato. *I know some of those of the same age as myself.*

A Noun and Participle are put *absolute* in the Genitive ;² as,

'Ηλιον τελλοντος, Soph. *The sun rising.*

μονῶν, *He is called a Samaritan and a demoniac ; for ἀκούει αὐτὸς ὄνυμαξέσθαι, or κληθῆναι, Σαμαρείτης καὶ δαιμονῶν, he hears himself named, or called, &c.*

1. For an explanation of this and the two next rules, *vid. Preliminary Remarks.*

2. The original force of the Genitive absolute was an expression of time. Now, as νυκτὸς means *by night time*, so also, ἐμοῦ καθέδοντος ταῦτα ἐνέπει, means *at the time that I slept this happened.* If this duration

DATIVE.¹

Adjectives signifying *profit, obedience, fitness, trust, clearness, facility*, and their *contraries*; and

of time is ascertained by an historical person, the preposition *ἐντί* is often used with these Genitives. Thus *ἐντὶ Κύρου βασιλεύοντος*, *in the reign of Cyrus*. This construction of the Genitive absolute is adopted not only to denote time, but every idea expressed in English by *if, since, because, in that, &c.* as *θεοῦ διδόντος, if God give*; *τούτων οὐτως ἔχοντων, since these things are thus circumstanced*; *ἰπικειμένων τῶν πολεμίων τῇ πόλει, while the enemy besieged the city*.

In certain cases nominatives and accusatives absolute are used. With such impersonals as *ἔξεστιν, it is permitted, πρέπει, it is becoming, &c.* the absolute case is always the nominative or accusative of the neuter participle; as *διὰ τὸ μέντος, ἕξον ἀπίειν; why dost thou remain, when it is lawful to depart?* Datives absolute are also used, particularly in statements of time; as *περιόντη τῷ ἑιαστῷ παλιν φάινονται φροντῖαι τὴν Ἑλίν, as the year elapsed they make another demonstration against Elis.* The nominative absolute is of rare occurrence.

By *absolute*, with the exception of the nominative, nothing more is meant than that the governing word is understood; thus, with the genitive *ἐντί* may be understood; with the dative, *σὺν, ἐπὶ, οὐτῇ*; with the accusative, *μετά*. The nominative absolute, however, which, as in English, is the only true absolute case, always supposes its proper verb; thus, *ἀνοίξαντες τὸ σώματος πόρους, παλιν γίνεται τὸ πῦρ. When they have opened the pores of the body, fire is kindled anew.* Here *ἀνοίξαντες* is equivalent to *ὅταν ἀνοίξαντες* *ώσι*, the same with *ἀνοίξωσι*.

In the use of the Genitive absolute the Greek differs from the Latin. For, where the Latin, in the use of the ablative absolute, is obliged, on account of the want of a participle in the perfect active, to turn the sentence, and to use the perfect participle passive; the Greek, on the other hand, whose principal tenses all have their own participles, can retain the active construction, and then the participle is referred to the subject of the principal proposition; thus, *riso lupo diffugerunt oves* (for *quum lupum vidissent*) is in Greek *ἰδούσαι τὸν λύκον αἱ οὖς ἀπεργυγον, not ὅφείντος τοῦ λύκου.* Thus, too, *ταῦτα ἀκούσας ξοθή, his auditis, &c.* and in all similar cases. And this construction is universally admissible, when the accompanying action, which is expressed by the participle, belongs definitely to the subject of the principal proposition; whereas the passive construction obtains where the action expressed by the participle does not refer, or does not refer entirely, to the subject of the principal proposition; thus, *τῶν πολεμίων ὄφείντων, ἔφυγον οἱ πολῖται, when they (not merely the citizens) saw the enemy, the citizens fled.* The construction with the genitive absolute is used properly, only when the action which is expressed by the participle has its peculiar subject, distinct from that of the principal verb.

1. This case is generally used as the Dative in Latin. It expresses the object *to which* the action is directed, or *for which* it is intended. It implies *acquisition* and *loss*. It is placed after *εἰπι*, &c. in the sense of *habeo*, and after Verbs signifying *likeness, agreement, trust, resistance, relation, &c.* It follows Verbs compounded with *avri, ἐν, ἐπὶ, παρὰ, πρὸς, σὺν, ἐπὸ*. It is frequently governed by *τῷ, ἐπὶ, σὺν, or some other Preposition, understood.* (*vid. Preliminary Remarks.*)

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those compounded with *σὺν* and *όμον*, govern the Dative ; as,

'Ημῖν ἔσται χρήσιμον, It will be useful to us.

Συνιδόφος τῇ ἀπλοτητῇ, Accustomed to simplicity

'Ελευθέρῳ ἀνδρὶ εὐκτὸν, to be wished for by a liberal man.

The instrument and manner of an action are put in the Dative ;¹ as,

'Αργυρεῖς λόγχαισι μάχου, καὶ πάντα κρατήσεις, Oracle to Philip, Fight with silver weapons, and you will conquer the world.

"Ηλασσε ξίφει καὶ ἐπεφνε δόλῳ, Hom. He struck him with a sword, and killed him by stratagem.²

Verbs of *serving, giving, rejoicing, obeying, trusting, fighting*, and the like, with their *contraries*, govern the Dative ; as

Βοηθεῖν τῇ πατρὶ, To help his country.

Ἐλκειν κάκοις, To yield to misfortunes.

Μάχεσθαι τοῖς πολεμοῖς, To fight against enemies.

Πᾶς ἀνὴρ αὐτῷ πόνει, Every man labours for himself.

Verbs signifying to *accompany or follow, to blame, to converse, to pray, to use*, are followed by a Dative ; as,

Τῷ νῆσι ἐποντο, Hom. Him ships followed.

Πιστοὺς ἡγοῦ τοὺς τοῖς ἀμαρτανομένοις ἐπιτιμῶντας, Plutarch.

Think those faithful, who reprove your faults.

Σοφοῖς ὄμιλῷν, καύτος ἐκβῆσει σοφὸς, Menander. Associating with the wise, you yourself will also become wise.

Ἐύχεσθαι Διτ, To pray to God.

Προβάτοις χρῆσθαι, Xen. To use sheep.³

1. This case in these instances may be called the Ablative, and the analogy with the Latin will be preserved.

2. Instead of the Dative, the Prepositions *διὰ, ἐν, ἐπὶ, κατὰ*, are sometimes used with their proper cases ; as *ἐπιτίμεσθαι ἐπὶ πλούτῳ*, Xen. *ἐν βέλει πληγεῖς*, Eurip.

To this rule may be referred the *excess or deficiency of measure*, as *ἀνθρώπων μακρῷ ἅρστος*, Her. The measure of excess is sometimes found in the Accusative, especially in the old Poets ; as *πατρὸς πολλὸν ἀμείνων, much braver than his father.*

3. Many Verbs have a Dative of the *person*, and a Genitive of the *thing* ; as *ἀμφισβητῶ, κοινωνέω, μεταδίδωμι, πετέχω, συγγινώσκω, φθονῶ* ; and

Eἰμὶ, put for *ἔχω*, *to have*, governs the Dative ; as,

Οσοις οὐκ ἦν ἄλφιτα, As many as had not bread.

An Impersonal Verb governs the Dative ; as,

Ἐξεστὶ μοι ἀπέντα. It is lawful for me to go away.¹

Some Passive Verbs have the Dative of the agent after them ; as,

Τὸν μέγεθος ἐκεινῷ τῶν πεπραγμένων, the greatness of his actions.

Poetical writers, for the Genitive, frequently use the Dative ; as,

Οὐκ Ἀγαμέμνονι ἤνδανε θυμῷ, It did not please the mind of Agamemnon.

Neuter Adjectives in *τέον*, govern the Person in the Dative, and the Thing in the case of the Verb, from which they are derived ; as,

Τί δὲν αὐτῷ ποιητέον εἴσεν, Xen. What must he do ?

Ὑμῖν ταῦτα πρακτέον, Dem. You must do these things.²

the Impersonals *δεῖ*, *μέλει*, *μεταμέλει*, *μέτεστι*, *προσῆκει* ; as *ῶν ἐγώ σοι οὐ φθονήσω*, Xen. *σοι ταῖδῶν τί δεῖ*, Eurip. *Χρὴ, πρέπει*, and *δεῖ*, *it behoveth*, govern the Accusative with the Infinitive, according to the language of the Grammarians; and *δεῖ* and *χρὴ*, signifying *necessity* or *want*, *ἰλλεῖται*, *μέλει*, &c. govern the Dative of the person and the Genitive of the thing.

1. Perhaps the only true Impersonals are those where we supply *it*, and some operation of nature or of circumstances is denoted ; as *ἵηται*, *it rains*. The Verbs commonly called Impersonal, are so only in name, for they have an actual subject, which is expressed either by an Infinitive or other dependent clause. Thus, in the example under the rule, the Nominative to *ἔξεστι* is the infinitive *ἀπέντα*, and the passage is equivalent to *το ἀπέντα ἔξεστι μοι*, *the going away is lawful to me*. So also, *δεῖ ὑμᾶς τόντο ποιεῖν*, *it behoves you to do this*, is the same as, *the doing this is incumbent upon you*.

2. These Adjectives imply *necessity*, and have in the neuter the force of the Latin Gerund. The whole construction has been imitated in Latin : *Quam viam nobis quoque ingrediendum sit*, Cic. *Æternas quoniam pœnas in morte timendum*, Lucretius.

Verbals in *τέος* correspond to the Future Participle Passive in Latin ; as, *ποιητέος*, *faciendus*, *ποτέος*, *bibendus*. These also have the Person in the Dative, like those in *τέον*, but agree with the Noun, expressing the thing, in Gender, Number, and Case ; as *ταῦτα ὑμῖν ποιητέα ἔστι*, *hæc vobis facienda sunt*. This form in *τέα* is more common in Attic

Substantives sometimes have a Dative after them; as,

Ἄπὸ τῆς ἐκάστῳ διανέμησεως, From the distribution to each.

Nouns signifying the time or place in which a person or thing exists, are put in the Dative; as,

Τῇ γῇ, In the earth.

Μαραθῶντι, At Marathon.

Ἀθήναις, At Athens.

Αὐτῇ τῇ ίμερᾳ, On the same day.

O αὐτὸς, the same, is followed by a Dative; as,

Τῆς αὐτῆς εἰσὶ ζημιας ἀξιοι οἱ συγκρύπτοντες τοῖς ἔξαμαρτάνουσι, Isoc. Those who conceal, are deserving of the same punishment as those who commit, a fault.¹

ACCUSATIVE.²

Verbs signifying actively govern the Accusative; as,

Κυλίνδει τὴν σφαῖραν, He rolls the ball.³

The Accusative is of universal use, with *κατὰ* understood;⁴ as,

than *τέον*. Sometimes, however, the person is put in the accusative, when the verbal loses a portion of its strong reference to what *must* be done, and approximates in meaning to the impersonal *δεῖ* with the infinitive, denoting what *ought* to be done; as, Οὐδενὶ τρόπῳ φαμὲν ἐκόντρας ἀδικητέοι εἶναι; Plato: the same as οὐδενὶ τρόπῳ φαμὲν (ἥμας) δεῖν ἐκόντρας ἀδικεῖν; *Do we assert that we ought in no way voluntarily to commit injustice?* The two constructions are united in *Plat. Rep.* 5, p. 12. *Ed. Btp.* οἴκον καὶ ἡμῖν νενοτέον—*ἐλπίζοντας.*

1. *Σὺν* is here understood. Thus in Latin, *Idem facit occidenti*, Hor. *Et nunc ille eadem nobis juratus in arma*, Ovid.

2. The Accusative expresses the *object* of the action. It is, therefore, as in Latin, governed either by a Verb Active, or by a Preposition expressed or understood.

As in Latin, Verbs of *entreating, concealing, and teaching*, govern two Acc. Verbs Neuter also often assume an Active signification; and both are followed by an Acc. of their own signification.

The Accusative seems to be the favourite Case of the Attics, who frequently use it for the Genitive and the Dative.

3. A peculiar idiom frequently occurs in Greek, in which, what should regularly be the Nominative is found in the Accusative, governed by the Verb; as *οἶδα εἰ τίς εἶ, I know thee who thou art*, for *οἶδα τίς εἶ*, *I know who thou art.* This is sometimes imitated in Latin.

4. Or *διὰ, εἰς, περὶ, πρός*. *Kατὰ* is the most general, as it embraces the

Δεινὸς μάχην, Aeschylus. Terrible in fight.

Πειρῶ τὸ μὲν σῶμα εἴναι φιλέπονος, τὴν δὲ ψυχὴν φιλοσόφος,
 [soc.] *Endeavour to be in body fond of labour, and in mind a lover of wisdom.¹*

Verbs of sense, with the Attics, generally govern an Accusative; as,

Ακούω ταῦτα, I hear these things.

Verbs signifying *to do or speak well or ill, to give or take away, to admonish, to clothe or unclothe*, etc. govern an Accusative of the Person, and another of the Thing;² as,

Πολλὰ ἀγαθὰ τὴν πόλιν ἐποίησε, Isoc. He conferred many services on the city.³

Ἐλγασμαὶ κακὰ τὸν οἶκον, Thuc. I have done evil to the house.

Ἀποστερεῖ με τὰ χρήματα, Isoc. He deprives me of my property.

Ἐλματα με ἔξεδυσαν, Hom. They stripped me of my clothes.⁴

Distance and space are put in the Accusative; as,

Ἐφεσος ἀπέχει ἀπὸ Σαρδέων τριῶν ἡμερῶν ὕδον, Xen. Ephesus is distant from Sardis three days' journey.⁵

parts, qualities, and relations; διὰ is applied to the cause; εἰς, περὶ, and πρός, to motion. They are sometimes expressed; as διὰ κατὰ σῶμα καλὸς, κατὰ νοῦν δὲ ἀντὶ ἐστὶν ἄμορφος, Epigr.

The Accusative sometimes appears in the beginning of a sentence, without a regimen expressed; as τοὺς Ἑλλήνας οὐδὲν σαφὲς λέγεται, Xen. *Quod spectat ad.*

1. This construction is frequent in Latin poetry: *Crinem soluta*, Virg. *Humeros amictus*, Hor.

2. One of these Accusatives is governed by κατὰ understood.

3. To the Accusative of the thing are frequently joined the Adverbs εὐ, καλῶς, κακῶς, instead of καλὰ, κακὰ, &c. The Verb alone, implying treatment, may have the same construction; as Ζεὺς με ταῦτ' ἔδρασεν, Aristoph.

4. Verbs of adjuring and swearing are also found with two Accusatives; as, ὅρκίω σε οὐρανὸν, Orpheus. Thus in Latin, *Hec eadem Terram, Mare, Sidera juro*, Virg.

A change of Voice implies a change in the Case of the Person; but the case of the Thing is preserved; as ἡμεῖς πλειστὰ εἰεργεσθεῖσα, Xen. θοιμάτιον ἐκδυομένος, Dem. Thus in Latin, *Induitur faciem cultumque Diana*, Ovid. *Inscripti nomina regum*, Virg.

5. The Accusative of Distance and Space, and that of Time, are both governed by a Preposition understood.

Continuance of time is put in the Accusative; as,

**Εμεινεν τριμέρας τρεῖς, He abode three days.*

VERBS PASSIVE.

Verbs of a *Passive* signification are followed by a Genitive governed by *ὑπὸ* or *πρός*, by *ἀπὸ* rarely;¹ as,

**Ο νοῦς ὑπὸ οἴνου διαφθίζεται, Isoc. The understanding is impaired by wine.*

INFINITIVE.

One Verb governs another in the Infinitive; as,

Θέλω λέγειν, I wish to speak.

The infinitive is often used to signify what is expressed in Latin by *ad* and the *gerund*, or by the participle in *dus*; as,

**Ἐδωκεν αὐτῷ δούλῳ φορῆσαι. He gave it to a slave to carry.*

**Ο ἀνθρώπος πέφυκε φιλεῖν. Man was formed to love.*

Παρέχω ἔμαυτόν ἐρωτᾶν. I present myself to be questioned.

**Ηλθον θεῖν σε. I came to see you.*

The infinitive is governed by an adjective (or substantive) expressing *fitness* or *qualification*; as,

**Ἐπιτήδειος ποιεῖν τι. Fit to do any thing.*

Οὐ δεινός λέγειν. Not powerful in speaking.

Whenever an infinitive, qualifying the preceding phrase or clause, does not admit of a sufficiently obvious construction, particularly in con-

1. Frequently, however, the Dative is appended to passive verbs, with or without *τινά*, especially to the perfect passive of verbs whose perfect active is not much used; as, *ταῦτα λέλεχται ήμῖν*, for *λέλεχτα ταῦτα*. Some Verbs, which in the Active are followed by the Genitive or Dative of the *person*, and the Accusative of the *thing*, are preceded in the Passive by the Nominative of the *person*; as *οἱ τῶν Ἀθηναίων ἐπιτετραμμένοι φυλακὴν*, Thuc. *They who were intrusted with the defence of the Athenians, or they to whom the defence of the Athenians was intrusted.* Thus, *Lævo suspensi loculos, tabulamque lacerto*, Hor.

sequence of other words being interposed, it is commonly introduced by ὥστε or ὡς ; as,

**Ην δέ πεπαθεμένος οὐτως, ὥστε πάνυ ἁρδίως ἔχειν ἀρκοῦτα.¹*
He was so brought up as very easily to have what sufficed him.

The infinitive is used as a neuter substantive, not only singly, but in connexion with phrases, provided with an article, and subject to all the constructions of nouns ; as,

Τὸ φυλάξαι τάγαθὰ τοῦ κτίσασθαι χαλεπώτερον, To preserve property is harder than to acquire it.

Τὸ μεν οὖν ἐπιορχον χαλεῖν τινα, ἀνευ τοῦ τὰ πεπραγμένα δεικνύναι, λοιδορία ἐστιν. To call one perjured, without showing his deeds, is calumny.

The infinitive mood has an accusative before it ; as,

Φασι τὸν Οὐρανὸν δυναστεῖσαν τοῦ παντός. They say that Uranus ruled over the universe.

The infinitive mood has a nominative before it when the reference is to the same person implied by the nominative of the preceding verb ; and in this construction the nominative before the infinitive is omitted, except when an emphasis is laid upon it ; as,²

"Ἐφη εἶναι στρατηγός. He said that he was a general, (αὐτὸς understood before εἶναι.)

"Ἐφη αὐτὸς εἶναι στρατηγός, οὐκ εκείνους. He said that he himself was a general, not they.

1. Sometimes a participle takes the place of the infinitive ; see an explanation of this construction in the notes upon the syntax of the participle.

2. The principle of the construction of a nominative with the infinitive, whenever there is no change of person, is deserving of the student's attentive consideration, and will afford a key to the grammatical resolution of many phrases and forms of construction which would otherwise be unintelligible. The Latin poets imitate this construction ; thus, *Rettulit Ajax esse Jovis pronepos*. Ovid. *Uxor invicti Jovis esse nescis*. Horat. *Vir bonus et sapiens dignis ait esse paratus*. Id. Sometimes even without the infinitive ; as, *Sensit medios delapsus in hostes*. Virg. The Latin prose writers, however, always use the strict grammatical form, viz. the accusative with the pronoun *se*. The construction of a nominative with the infinitive may be referred to the general principle of Attraction, or, in other words, to the association of ideas.

'Ἐνομίζοντο οὐδ' αὐτοὶ σωθῆσεσθαι. They thought that they themselves would not be saved.

Instead of the Infinitive preceded by the Accusative, the Indicative preceded by *ότι* or *ώς*,¹ is commonly used; as,

Γνῶθι δὲ έγὼ ἀληθῆ λέγω, Xen. Know that I speak truth.
Αέγω ώς ἐκεῖνος οὐ πολεμεῖ, Dem. I say that he does not make war.²

The Infinitive of the Present, Future, and

1. "Οτι and ώς are really Pronouns; the former the Neuter of *ὅστις*, *ἥτις*; the latter the same as *δις*, in an Adverbial form. This will clearly explain the construction: *γνῶθι οτι*, know that; *έγω ἀληθῆ λέγω*, I speak truth. *Αέγω ώς*, I say that or thus; *ἐκεῖνος οὐ πολεμεῖ*, he does not make war. So, And they told him that Jesus passeth by. Luke 18. It is not necessary that *τις* should be always joined with *δις*. We find in Homer, *Γιγνώσκων δοί αἵρες ἵππερχε χεῖρις Ἀπόλλων*: i. e. *Γιγνώσκων δοί*, Knowing this: Apollo stretched his hand over him.

"Οτι is sometimes used at the end of a sentence, in a manner which strongly elucidates this explanation; *ἀλλ' οὐκ ἀποδώσεις, οὐδὲ οτι*, Aristoph. *But you will not restore it, I know that.*

Sometimes *οτι* is added to strengthen the force of another Pronoun; a practice common to the best Greek and Latin writers: *ἀλλ' οὐν έγωγή οὐ παύσομαι, τοῦτο ισθ' οτι*, Aristoph. *Hoc ipsum scias.*

The Greeks in narrations frequently use the Present Tense, when *οτι* introduces the words of the person who is the subject of the narrative. "Οτι, in such constructions, may either be rendered "as follows," or, what is far preferable, may be regarded as equivalent to the inverted commas in English, and remain consequently untranslated. But the Latins, in the idiom of the Accusative and Infinitive, place the Verb in the Perfect Tense.

"Οτι sometimes signifies *that*, or *to the end that*. In this sense the Latin *uti*, generally shortened into *ut*, is the same word. Here it is still the Pronoun, and the full expression is *διὰ οτι*, *for that*, *for this*. The two words often coalesce, and become *διότι*. Thus Shakspeare, *For that I am some twelve or fourteen moonshines lag of a brother.*

Sometimes *οτι* signifies elliptically *what is the reason that*—; as *εἰποι οτι τούτους ἔχωσατο Φοῖβος Ἀπόλλων*, Hom. Here the full expression is *εἰποι τι εἰτιν αἴτιον οτι*—let him say what is the reason for this, Phæbus is so enraged; or *διὰ οτι*.

It is likewise frequently used for *because*, and is there too governed by *διὰ*, *for this reason.*

These observations will easily suggest an analogical solution of the origin and use of the word in other languages.

2. This construction has seldom been imitated in Latin. But *δις* has been rendered by *quod*, *quia*, and even *quoniam*, in the Vulgate, a translation which disgusted the classical reader, and which was succeeded by the more elegant versions of Beza and of Castalio. Yet we find some instances of that use of *quod*. *Evidem scio jam filius quod amet meus*, Ter. *Præmoneo, nunquam scripta quod illa legat*, Ovid.

Aorists, preceded by the Verb *μελλω*, expresses the Future; as,

Μελλω τεθνάναι, Plato, *I am about to die.*

The Infinitive of some Verbs is preceded by *ἔχω*, in the sense of *δύναμαι*; as,

Μηδὲν ἔχουσιν εἰπεῖν, Dem. *They have nothing to say.*¹

The Infinitive is often governed by another Verb in an Imperative sense, understood; as,

Μήτε συγ' ἀθανάτοισι μάχεσθαι, Hom. (*δρᾶ, beware, or θέλε, wish, und.*) *Nor contend thou with the immortals.*²

The Infinitive is sometimes put *absolutely*, without another Verb expressed; as,

Ὦς ἀπλῶς εἰπεῖν, Dem. *To speak plainly.*

Δοκεῖν ἐμοι, Soph. *As it appears to me.*³

Μιχροῦ δεῖν, Isoc. *Nearly.*⁴

PARTICIPLE.⁵

The Infinitive is often elegantly preceded by

1. Thus, *De Dis neque ut sint, neque ut non sint, habeo dicere*, Cic.

2. Thus in Italian, *non dir niente*, take care to say nothing. Matthiae, Gr. Gr. vol. 2. p. 284, considers it probable that this usage of the Infinitive was a remnant of the ancient simplicity of the language, from which the action required was expressed by means of the Verb *absolute*, or the Mood of the Verb which of itself indicated the action, without any reference to other parts of speech.

3. When a particle is joined to the Infinitive with the meaning of *after*, *when*, *before*, *until*, &c. there is supposed to be an ellipsis of *συμβάνει*, or *συνίβη*, or *συμβαίν*, or *συνιβῆ*, (according as the context requires a Present or a Past Tense, the Optative or Subjunctive Mood). When, however, the particle has the meaning of *as* or *so*, then *ἔξεστι*, *δεῖ*, *εἰκός* *ἐστι*, or something equivalent, is supposed to be understood: thus, *ώς ἀπλῶς εἰπεῖν*, is for *ώς ἔξεστι ἀπλῶς εἰπεῖν*, *(as far as it is permitted) to speak plainly.* So also, *ώς ιδεῖν αὐτὸν*, *when he saw him*, for *ώς συνίβη ιδεῖν αὐτὸν*, *when (it happened that) he saw him*; *πρὶν ἀλεκτόρα φωνῆσαι*, *before the cock crew*, for *πρὶν συνιβῆ*, &c. *before (it happened that) the cock crew.*

4. The Infinitive is sometimes understood; as *δέλιγον παρεδθη*, Lysias, (*δεῖν und.*): *συνέλογτι*, Dem. (*φοίσαι. und.*)

5. The distinction between the participle and the infinitive forms one of the most important parts of the Greek syntax.—If a verb is governed by another verb, or by an adjective, a double relation is established, according to which the use of the infinitive or participle is determined.

1. Either the leading verb or adjective conveys in itself a perfect and independent idea; or, 2. it has no perfect idea, but expresses an action which first becomes perfect by the addition of its reference. Thus the verbs, *I pray*, *I persuade*, *I will*, &c. always require an addition which

the verbs *εἰμὶ*, *γίνομαι*, *φαίνομαι*, *ὑπάρχω*, *ἔχω*, *κύρω*;¹ as,

expresses, *for what I pray, to what I persuade any one, what I will*. Now, when such an imperfect verb or adjective refers to a verb, this reference expresses either the consequence in view, the end, or else merely the object of the first verb or adjective. Thus, in the phrases, *I will write, I command you to write, I admonish you to go, &c.* the English infinitive is the consequence in view of the first verb, and is, in most cases, expressed in Latin by *ut*. On the contrary, in the phrases *I saw him fall, I heard him say, scio me esse mortalem, intelligo me errasse*, the infinitive is merely the object, not the end, of the verbs *to see, hear, know, perceive*. Upon these premises are founded the following rules:

Rule 1. When an imperfect verb or adjective is followed by a verb which expresses *a thing to be done*, the latter in Greek is put in the infinitive without a conjunction. Thus, *δέομαι σου ἵλθεῖν, I entreat thee to come*; *παρανῦσσοι γράφειν, I exhort thee to write*; *ἔπεισεν ἔρε πορεύεσθαι, he persuaded me to go*; *ἔμωλυσσεν με γράφειν, he prevented me from writing*. Thus the infinitive sometimes answers to the infinitive in Latin after the verbs *nolo, cupio, conor, audeo, &c.* when the subject of the two actions is the same, and sometimes to the conjunctions, *ut, ne, quominus; as, oro te ut venias, hortor te ut scribas, persuasit mihi ut proficiscerer, impeditivit me quominus scribebam*. To the rule in Greek, however, *ἐπιμελεῖσθαι* constitutes a regular exception, being followed by *ὅπως* with the finite verb.

Rule 2. When an imperfect verb is accompanied by another, which marks merely the *object* of the former, the latter is put in the participle, sometimes where in Latin also the participle is used, as *video te scribentem, audio te docentem, ὄρῳ σε γράφοντα, ἀκούω σε διδάσκοντα*; and sometimes after verbs, which indicate a perception by means of the external senses, or the understanding, where in Latin the accusative with the infinitive is used; as *scio me esse mortalem, sentio te iratum. esse, &c. οἴδα θυητὸς ὄν, αἰσθάνομαι σε χαλεπάνοντα*.

The distinction of the construction with the infinitive, and with the participle, is most clearly shown, when the same verb takes, according to its different senses, sometimes one, sometimes the other, mood; thus *μανθάνειν, to perceive*, has the participle, as, *ἴνα μάθῃ σοφιστῆς ὁν τοῦ Διός νωθεῖτερος. Aeschyl. that he may perceive that he is a more dull contriver than Jove*; whereas *μανθάνειν, to learn*, has the infinitive, as *μαθήσονται οἱ ναντιοῦσθαι. Xen. they will learn to oppose*. Thus too, *γιγνώσκειν, to perceive*, has the participle, but *to learn*, the infinitive. It must be remembered, however, that the verbs, *to say, to announce*, constitute a regular exception to this rule, as well as, *to mean, to think, to hope*, which last take the infinitive, the former also *ὅτι* with the finite verb.

1. The Participle is sometimes used alone, *εἰμὶ* being understood; as *μήκων κάρη βάλεν, ήτ' ἐνι κήκω βριθημένη (εἰσὶ und.) Hom. A poppy bends the head, which in a garden is weighed down*. This ellipsis is found in Latin, not only in the Poets, but in the Historians, particularly in Tacitus. To this construction may be generally referred what is called the Nominative absolute. Thus *φύλαξ ἐλέγχων φύλακα, Soph. (ἥν und.) Sentinel was blaming sentinel. σωθεῖς δὲ, παιδας εἰς ἐμῆς διοσπόρου κτησάμενος, (οἱ und.) Eurip.*

The Participle of *εἰμὶ* is often understood; as *οἱ ἐν τέλει, (δύνεις und.) Thuc. Those who are in power. Τὰ πρὸς ποσὶ, (δύνα und.) Soph. The things present.*

Χάρις χάριν ἔστιν τίκτουσ' ἀει, Soph. *A kindness always produces a kindness.*¹

Οὐδὲ ξυθρόδος νπῆρχεν δν, Dem. *He was not an enemy.*

Τὸν λόγον σου θαυμάσας ἔχω, Plato. *I have admired your speech.*²

With a Participle *τυγχανω* signifies *by chance*; *λανθάνω*, *privately* or *ignorantly*; *φθάνω*,³ *previously*; as,

***Ἐφη τυχεῖν ἐών,** Her. *He said that he chanced to be.*

Ἐλάθομεν διαφέροντες, Plato. *We were not aware that we differed.*⁴

Φθάνω τοὺς φίλους εὐτργετῶν, Xen. *I anticipate my friends in conferring benefits.*

The Participle is used after *δῆλος*, *φανερός*, *ἀφανής*, &c.;

Αὐτὸς τοῦτο ποιῶν φανερός ἦν, Arist. *He manifestly did this.*⁵

1. Thus *εἰμὶ* is used as an auxiliary with Participles; as *τεθνηκτές εἰναι*, Thuc. *ἔστω φιλθεις*, Eurip. *μεταπεμπομένοι ἡσαν*, Thuc. *τετληθές εἰμιν*, Hom.

2. This is imitated in the Latin Participle Passive, *Neque ea res falso sum me habuit*, Sallust. Similar to this are the French and English idioms.

3. The primitive meaning of *φθάνω* is, *to get beforehand*, *to be beforehand with*, *to anticipate*. Among the many peculiar phrases in which it bears a part, the following may be enumerated as the most remarkable. In all of them the primitive force of *φθάνω* may be easily traced. Thus, *ἔφθησαν πολλῷ οἱ Σκύθαι τοῖς Πέρσας ἐπὶ τὴν γέφυραν ἀπικέμνοι*, Herod. *The Scythians came to the bridge long before the Persians.* *Φθάνειν εἰς πόλιν.* Xen. *To reach the city first.* Οὐ γὰρ ἔφθη μοι συμβᾶσα ἡ ἀτυχία καὶ εὐθὺς ἐπεχειροσαν κ. τ. λ. *Scarcely had misfortune befallen me, than they immediately attempted*, &c. Οὐ γὰρ φθάνονται παρὰ ἀνέρα ἀπικενέμνεται, καὶ ἐν γαστρὶ ἰσχονται, Hippoc. *For they no sooner come to the men than they conceive*; *properly, coming to*, &c. *they are not beforehand with what I am going to mention*, viz. *they conceive*. Οὐκ ἀν φθάνονται ποιῶν τοῦτο, Eurip. *You cannot be too quick in doing this*, or, *do it immediately*. *Τοιγάρο φυτεύων παῖδας οὐκ ἔτ' ἀν φθάνονται*, Eurip. *Do not therefore any longer defer raising a family.* Οὐκ ἀν φθάνονται περαίνων. Plato. *Quickly finish.* Οὐ φθάνοιτ' ἔτ' ἀν θνήσκοντες, Eurip. *for οὐ φθάνοιται ἄλλο τι πάσχοντες πρὶν ἡ θνήσκειν, you will quickly die.* The sense of *φθάνω* underwent, however, a change in writers of a late epoch; thus in Ptolemaeus de Judic. Facultate, p. 5. *φθάνει* means *extends*; and in the Analecta, 2. p. 155. we have ὥπδ *χεόμαρτος ἔφθάνετο*, *he was snatched away by the stream*, i. e. before he could help himself.

4. Thus in Latin, *Nec vixit male qui natus moriensque sefellit*, Hor.

5. This is more elegant than *αὐτὸς τοῦτο ποιῶν φανερῶς ἦν*, or than *αὐτὸν τοῦτο ποιεῖν φανερον ἦν*, or than *ὅτι αὐτὸς τοῦτο ἐποίει φανερον ἦν*.

The Participle is used instead of the Infinitive, after Verbs signifying *to persevere, to desist, to perceive, to show, or an affection of the mind*; as,

Τὴν εἰρήνην ἄγοντες διατελοῦσιν, Isoc. *They continue preserving peace.*¹

Θεὸν οὐ λήξω προσιτάην ἔχων, Soph. *I shall not cease having God for my defender.*

**Ισθι ἀφιγμένη*, Aristoph. *Know that thou art come*
Δεῖξω σοφὸς γεγώς, Eurip. *I shall show that I am wise.*

Μέμνησο ἀνθρώπος ὅν, Simonides. *Remember that you are a man.*

**Ο Θεὸς πολλάκις χαλεψει τοὺς μὲν μικροὺς μεγάλους ποιῶν τοὺς δὲ μεγάλους μικροὺς*, Xen. *God is often delighted in making the little great, and the great little.*²

ADVERBS

are followed by the Genitive, Dative, or Accusative;³ either because they were originally Nouns, or because those cases are governed by a Preposition understood.⁴

1. The principle on which this rule is founded has been explained in the notes at the commencement of the Syntax of the Participle.

2. *Σύνοιδα* is found with various Cases: *ἔννοιδα ἡμαντῆ σοφος ὁν*, Plato. *μαυτῶν ἐνήδειν οὐδὲν επισταμενῳ*, Plato.

This last expression must be referred to the force of **ATTRACTION**, which is particularly exerted on Participles. **Attraction** is indeed of universal influence in Greek construction. It seems as if, on many occasions, of two words relating to each other, but in different constructions, the Greeks wished one only to be in a particular Case, and the other to be *attracted* by it into the same Case.

A few additional instances will be here given. *Οὐδενὶ πάποι' οὐδὲ αἰσχρῶς οὐδὲ ἀχλεως ἀπέβη, τοὺς λιέτας ἐλέσσαντι*, Isoc. *It has never been disgraceful or inglorious in any one to pity the suppliant*: *ἐλέσσαντι* is here attracted into the Case of *οὐδενὶ*. *Σκοτύμενος εὑρίσκον οὐδόμας ἐν ἀλλως τῷτο διαπράξαμενος*, Isoc. *Having considered, I found that I could by no means otherwise execute the business*: *διαπράξαμενος* is attracted into the Case of *σκοτύμενος*. *Οὐτε νῦν ποι μεταμέλει οὐτως ἀπολογησερένῳ*, Plato. *I do not now repent having thus defended myself; for ἀπολογησασθαι*. Thus in Latin, *Sed non sustineo esse conscius mihi dissimulanti.*

3. *Ιδε* and *ιδού*, *behold*, which are sometimes, like the Latin *en* and *ecce*, found with a Nominative, are really Verbs, and govern the Accusative; as *ιδού με*, Eurip.

4. Adverbs with the article prefixed, are sometimes used for Adjectives, as *ἐν τῷ πρὶν χρόνῳ*, Soph. *In the former time*. In the same manner they are used for Substantives, as *οἱ πέλας*, Soph. *The neighbours, οἱ πάτερι*, Eurip. *The illustrious*.

Examples of the former.

Πλήν, rejection, πλὴν ἔμοῦ, Aeschyl. Excepting me.¹
Χάριν, for the sake, χάριν Ὁκτορος, Hom. For the sake of Hector.

*Χωρὶς, separation, χωρὶς τῶν ἀνδρῶν, Her. Without the men.
 Τοῦ Διὸς ἐνώπιον, Plut. In the sight of God.*

Examples of the latter.

**Ἀνευ δνομάτων. Plato, (ἀπὸ und.) Without names.*

**Ἄμα λαῶ, Hom. (σὺν und.) With the people.*

Ναι μᾶλλον τόδε σκῆπτρον, Hom. (ἐπὶ und.) I swear by this sceptre.²

Adverbs of time are sometimes changed into Adjectives; as,

Οὐ κρήπινύχιον εῦδειν βουληφόρον ἀνδρα, Hom. A man of counsel ought not to sleep the whole night.⁴

Adverbs of quality are elegantly joined with the Verbs ἔχω, πάσχω, ποιέω, φέρω, φύμι, χράομαι, &c. ; as,

Ἡδέως ἔχε πρόδες ἀπαντας, Isoc. Be pleasant to all.

Ἐν πάσχειν, εν ποιεῖν, Dem. To receive, to confer, benefits.

Two or more Negatives strengthen the Negation; as,

Οὐκ ἔστιν οὐδὲν, Eurip. There is nothing.

Οὐδέποτε οὐδὲν οὐ μη γένηται τῶν δεόντων, Dem. Nothing that is necessary will ever be done.⁵

1. Πλὴν sometimes assumes the nature of a Disjunctive, and is followed by every Case, according to the government of the Verb with which it is connected; as οὐδέν εἰστιν ἄλλο φάρμακον, πλὴν λόγος, Isoc. οὐ θέμις πλὴν τοῖς μαθήταισιν λέγειν, Aristoph.

2. The particle μᾶ, of itself, neither affirms nor denies, but adds strength to that which is affirmed or denied. In affirmations μᾶ is usually preceded by ναι; in negations the particle οὐ, or something equivalent, is added.

3. The Preposition is sometimes expressed; ἐκάς ἀπ' ἐωὕτων, Her. μέχρις ἐπ' ἔμοῦ, Hom. τὴλε ἀπὸ σχεδίης, Hom. ἄμα σὺν αὐτοῖς, Plut.

4. Thus in Latin, *Nec minus Aeneas se matutinus agebat*, Virg. *Nec vespertinus circumgemit ursus ovile*, Hor.

5. In Latin, two Negatives make an *Affirmative*; yet the Greek idiom has been imitated: *Neque tu haud dicas tibi non prædictum*, Ter. The Greek idiom is of frequent occurrence in Plautus, and other old writers, though sometimes found in more recent ones, as in *Propertius*, 2. 15. ult. and *Ovid. Pont.* 1. 1. 66.

But if the two Negatives belong to two different Verbs, they form an Affirmative ; as,

Οὐδὲν ἔστιν δι τούκ υπεσχετο, He promised every thing.

PREPOSITIONS

govern the Genitive, Dative, or Accusative.¹

GENITIVE.

Prepositions governing the Genitive.

'*Απὸ, ἀντὶ, ἐκ* or *ἐξ, πρὸ.*

DATIVE.

'*Ἐν, σὺν.*

ACCUSATIVE.

Εἰς or *ἐς.*

GENITIVE and ACCUSATIVE.

Διὰ, κατὰ, υπὲρ.

DATIVE and ACCUSATIVE.

'*Ἄντα.*

1. The principal relations of things to one another are expressed in Greek by three Cases; *origin* and *possession* by the Genitive, *acquisition* and *communication* by the Dative, and *action* by the Accusative. The other relations, of *time* and *place*, *cause* and *effect*, *motion* and *rest*, *connection* and *opposition*, are expressed by PREPOSITIONS.

In the origin of language and of civilization, PREPOSITIONS were few; but when the progress of arts increased the relations of things, they became more numerous. In succeeding ages, when the extension of mathematical, and the improvements in philosophical, science, produced new combinations of language, and required a greater precision of expression, the number of Prepositions was necessarily increased.

But that great variety, which became expedient in modern times, has been applied to the Greek language, and produced some confusion and difficulty to the learner. Twenty different meanings have been assigned to a Greek Preposition; nor were those meanings marked with slight shares of difference: the same Preposition has been made to bear the most opposite senses: *to* and *from*, *for* and *against*, *above* and *below*.

Some successful efforts have lately been made to clear these perplexities. One primary, natural sense has been assigned to each Preposition: to that sense may be referred all the other significations, arising from analogical or figurative relations, easily flowing from it, and regulated by the Case to which the Preposition is prefixed. From the combinations of the Prepositions with the different Cases arises that variety which forms one of the beauties of the Greek language. But that variety is consistent.

GENITIVE, DATIVE, and ACCUSATIVE.

Αμφὶ, ἐπὶ, μετὰ, παρὰ, περὶ, πρὸς. ὑπὸ.

* *Ἄντι.*

The primitive meaning of this preposition is *against*, and it is perpetually used of one thing set or placed *against* another, by way of *exchange*, *comparison*, or *equivalence*. It denotes, therefore, that one object is exchanged *for* another, is given *instead of* it, comes *in its place*, &c. Hence we obtain the two general meanings, *for*; *instead of*; and hence also this preposition takes the genitive, because that case expresses the idea of *removal out of a place, abstraction, &c.* Thus,

For. Χάρις ἀντὶ χάριτος. *Favour for favour.*

Instead of. Εἰρήνη ἀντὶ πόλεμον. *Peace instead of war.*

Hence we may naturally deduce the following kindred meanings: 1. *in the place of*; as, ἀντὶ τοῦ πατρὸς, *in the place of his father*. 2. *equal to*; as, ἀνὴρ ἀντὶ πολλῶν, *a hero equal to many* (i. e. fit to be matched *against* many). 3. *on account of*; as, ἀνθ' ὅτον; *on what account* (i. e. set or placed as an equivalent *against* what?). 4. *in consideration of*; as, ἀντὶ τῶν μεγαλων οἴδαις χάριν, *they are grateful in consideration of* (i. e. they set their gratitude as a return *against*) *the great favours they have received*. In composition it denotes, 1. *equality*; as, ἀντίθεος, *equal to a god* (i. e. fit to be matched *against* a god). 2. *reciprocity*; as, ἀντιμετρέω, *I return in the same measure or proportion*, (i. e. I set measure *against* measure). 3. *comparison*; as, ἀντιχειρώ, *I compare*, (i. e. I judge of two things by facing one *against* another). 4. But more commonly it denotes *opposition*; as, ἀντιτάσσω, *I draw up against an enemy*.

* *Ἀπὸ.*

This preposition is properly used in reference to an object which before was *on, with, at*, another (not *in*, nor merely in the *near vicinity of*, another,) from which it is now separated. Hence ἀπὸ generally shows a *removal*, and its primary meaning is *From*; thus,

From. Ἀφῆκε ἐαυτὸν ἀπὸ τοῦ πύργου. *He threw himself from the tower.*

This primary meaning gives rise to many others; as, 1. ἀφ' ἵππων μάχεσθαι, *to fight on horseback*, (i. e. *from horses*). 2. γενέσθαι ἀπὸ δεῖπνου, *to have done supper*, (i. e. to be *from sup-*

per). 3. ἀφ' ἐσπέρας, *beginning with the evening* (i. e. *from the evening, a vesperā*). 4. οἱ ἀπὸ τῆς στοᾶς, the Stoicks, (i. e. those from the porch,) οἱ ἀπὸ τῆς Ἀκαδημίας, the Academics (i. e. those from the Academy). 5. πέφρεν ἀπ' ἀργυρέου βιοῖ, *he killed by means of a silver bow*, (i. e. by the aid which proceeded from a silver bow). 6. ἀπὸ λειας ζῆν, *to live upon*, (i. e. *from*) plunder; 7. ἀφ' εἰανιοῦ, *of one's self*, (i. e. *from* one's own inclination). 8. ἀπὸ σπουδῆς, *with zeal*, (i. e. *from* the influence of zeal). 9. ἀπὸ ξυμμαχίας αὐτόνομοι, *independent according to the alliance*, (i. e. *from* the terms of the alliance). 10. ὁ ἀπὸ τῶν πόλεων φόβος, *fear on account of the enemy*, (i. e. fear proceeding from the enemy). In composition ἀπὸ denotes 1. departure; as, ἀπέχομαι, *I go away from a place*. 2. separation; as, ἀποδιαστέλλω, *I place quite asunder*, (i. e. I separate one from another). 3. negation; as, ἀπόφρυμι, *I deny*, (i. e. do not assent to, but speak away from, a thing). 4. privation; as, ἀπομαθάνω, *I unlearn*, (i. e. I learn in a different way from, I learn away from, my previous mode of learning). 5. an augmentative force, as, ἔρειδω, *I fix*, ἀπερειδώ, *I fix firmly*, (i. e. I fix from an object, allowing nothing intermediate to interrupt the connection); thus, ἀπηρεισάμην τὴν ὄψιν, *I kept my sight fixed* (i. e. I kept my sight from the object referred to, in one unbroken continuation, looking off towards no other object).

'Ex or ἐξ.

This preposition, in its original meaning, is employed only in reference to such objects as proceed from the *interior* of another object, or from the most intimate connection with it. Hence we obtain the general meanings of, *Out of, from*; as,

Out of. Αἴας ἐκ Σαλαμῖνος ἤγεν νῆας. *Ajax brought ships out of Salamis.*

From. Ἐξ τῆς πόλεως φεύγειν. *To flee from the city.*

This meaning of *from*, however, differs materially from the same meaning as assigned to the proposition ἀπὸ. Thus, ἀπὸ τῆς πόλεως φεύγειν, implies merely that the person has been near the city, whereas ἐξ τῆς πόλεως φεύγειν pre-supposes that one has been in the city. From the two general meanings just given, we may deduce others of a kindred nature. 1. ἐξ παιδῶν, *from boyhood*, (i. e. *out of* the very state or time of boyhood). 2. ἐξ αἰῶνος, *from all eternity*, (i. e. *out of* eternity; pre-supposing an intimate commingling and connection with eternity: whereas ἀπὸ αἰῶνος is much weaker in meaning; as διὰ στόματος τῶν ἀγίων τῶν ἀπ' αἰῶνος προφητῶν, *by the mouth of his holy prophets which have been from ancient times*). 3. ἐξ φύ-

στως δοθεὶς, given by nature, (i. e. out of the riches or bounties of nature). 4. ἐκ Λακεδαιμονος Παυσανίας, Pausanias of Lacedæmon, (i. e. out of Lacedæmon). 5. ἐκ τούτου, for this reason, (i. e. by reason of a motive proceeding out of this). 6. ἐκ τῶν νόμων, according to the laws, (i. e. in conformity with the injunctions which speak out from the laws). 7. ἐξ ἀριστού, after dinner, (i. e. having come out of participation in dinner). 8. ἐκ καπνοῦ, beyond the smoke, (i. e. out of the smoke). 9. ἐκ περιουσίας, abundantly, (i. e. out of one's abundance). 9. ἐκ τοῦ ποδὸς κρεμάσαι τινα, to hang one by the foot, (i. e. the state or condition of hanging commences with the foot, the point of suspension, out of which the relation of hanging originates). 10. ἐκ τῆς ὄψιος τοῦ δνειλού, in consequence of the vision seen in the dream, (i. e. by reason of the things which proceeded out of the vision when seen in the dream). 11. τὰ ἐξ Ἑλλήνων τελέχεα, the fortifications built by the Greeks, (i. e. the fortifications which resulted from, which proceeded out of, the labours of the Greeks). Hence τὰ ἐξ ἀνθρώπων πράγματα, deeds which can only be done by man, or, in other words, great, extraordinary deeds. In composition it denotes, 1. separation or division; as, ἐκποιῶ, I select, I separate from. 2. preference or pre-eminence; as, ἔξοχος, eminent, (i. e. rising above, having one's self out of, others). 3. Completion or success in the action expressed by the verb; as, φεύγω, I try to escape, or run away; ἐκφεύγω, I succeed in running away, I escape. So σώζω and ἐκσώζω, &c.

Πρό.

This preposition is commonly used in speaking of place, and then also of time, and connects the idea of precedence or priority with the usual signification of the genitive. Its primitive meaning is *Before*; as,

Before. Πρόθυρῶν φαίνεθ' ἡμῖν. He appeared to us before the doors.

Hence we obtain the following kindred meanings: 1. πρὸ ἀλλῶν, more than others, (i. e. before, or in advance of, others, as regards the exercise of any quality). 2. πρὸ πολλοῦ ποιεῖσθαι, to value very highly, (i. e. to value before much, to value higher than much). 3. ἀθλεῖσιν πρὸ ἄνακτος, to labour for, or at the command of, the king, (i. e. to labour in front of, before, the king; the latter keeping aloof and commanding, while another goes before and executes). In a similar way, πρὸ φίλου ποιεῖν, to do for a friend, implies that one goes before and executes the wishes of a friend. 4. πρὸ φόβου, through fear, (i. e. fear being the impelling cause, and urging forwards one who is

before, in front of, it). 5. when joined with $\delta\pi\delta$, $\delta\iota\delta$, $\pi\sigma\varphi$, without a case the sense is strengthened ; as $\delta\pi\pi\varphi\delta$, *as far off*, (i. e. away from the *front* of an object, and consequently at a distance from it). $\delta\iota\alpha\pi\varphi\delta$, *through and through*, (i. e. through *in front* ; not resisted by the *surface* of a body, but passing completely through). $\iota\pi\pi\varphi\delta$, *farther before, more forwards*, (i. e. on the *front* ; referring to something appended to, adhering to, or placed upon, the front of an object, and consequently more or less *in advance* of the object itself.) In composition $\pi\varphi\delta$ has the general force of, *before, in front of, forwards*, of which examples will readily suggest themselves.

DATIVE.—'EV.

This preposition is used only with verbs or clauses indicative of rest, as the Latin *in* with the ablative. Hence $\epsilon\nu$ is joined in Greek with the dative only, this being the case which expresses that *in, on, or with* which any thing *rests or remains*. The primary meaning of $\epsilon\nu$ is *In* ; as,

In. 'Ev t̄w Θεῷ to τέλος ἐστί. The end is in God.

Hence we deduce the following kindred meanings : 1. $\epsilon\nu oī\kappa\omega$, *at home*, (i. e. *in* the house). 2. $\epsilon\nu \epsilon\alpha\iota\pi\tilde{\omega} \epsilon\gamma\acute{e}\nu\epsilon\tau\iota$, *he came to himself*, (i. e. he was *in* himself again). 3. $\epsilon\nu M\alpha\pi\theta\tilde{\omega}\nu$, *at Marathon*, (i. e. *in* the plain of Marathon). 4. $\epsilon\nu \epsilon\mu\omega \epsilon\sigma\iota$, *it depends on me*, (i. e. it is *in* my power). 5. $\epsilon\nu \tau\acute{a}\chi\epsilon\iota$, *speedily*, (i. e. *in* haste). 6. $\epsilon\nu \delta\acute{u}\nu\alpha\mu\epsilon\iota \epsilon\iota\tau\iota$, *to be able*, (i. e. to be *in* the possession of power or means). 7. $\epsilon\nu \dot{\eta}\delta\mu\eta\tilde{\omega} \epsilon\iota\tau\iota$, *to please, to will a thing*, (i. e. to be *in* a pleased, a willing, state of mind). 8. $\epsilon\nu \epsilon\mu\omega \theta\varrho\alpha\sigma\tilde{\omega}\nu$, *bold against me*, (i. e. bold *in* what relates to me, bold as far as regards me). 9. $\epsilon\nu \varphi\alpha\mu\acute{\alpha}\kappa\omega \epsilon\sigma\iota$, *it serves as a remedy*, (i. e. it is *in* the character, place, or stead, of a remedy). 10. $\epsilon\nu \delta\mu\omega\omega \pi\iota\epsilon\iota\sigma\theta\tilde{\omega}\iota$, *to esteem equally*, (i. e. to rank *in* an equal degree). 11. $\epsilon\nu \sigma\tau\epsilon\varphi\acute{\alpha}\nu\iota\omega\iota$, *adorned with chaplets*, (i. e. *in* an array, or adornment, of chaplets). 12. $\epsilon\nu \dot{\eta}\nu\omega$, *at wine*, (i. e. *in* the midst of the festivities of the table). 13. It is sometimes used, however, when proximity only is implied, as $\epsilon\nu \Lambda\alpha\kappa\delta\alpha\mu\omega\iota$, *near Lacedæmon* ; $\epsilon\nu M\alpha\pi\iota\pi\tilde{\omega}\alpha$, *near Mantinea*. (*Xen. Hellen.* 7. 5. 18). In this usage it appears to be equivalent to the English phrase, “*in the vicinity of, &c.*” 14. It is frequently put with its case for an adjective or participle ; as, $\pi\acute{a}\nu\tau\epsilon\varsigma \epsilon\nu \nu\delta\omega\omega$, *all sick*, (i. e. all *in* a state of sickness). 15. It is sometimes followed by a genitive, but then a dative is always understood ; as, $\epsilon\nu \dot{\alpha}\delta\mu\omega$ ($\text{oī}\kappa\omega$ understood) *in the shades* ; $\epsilon\nu \dot{\delta}\iota\delta\alpha\sigma\kappa\mu\omega\iota$ ($\text{oī}\kappa\omega$ understood) *in the master's house*. 16. It

sometimes stands alone, with its case understood ; as, *ἐν δὲ δὴ καὶ Λεσβίους εἶλε*, amongst others he took also the Lesbians ; (*ἄλλους* understood). So also *ἐν δὲ λέαινα*, among the animals was a lioness ; (*θήροις* understood). 17. Sometimes *ἐν* and *εἰς* are exchanged ; (for an explanation of which construction, see remarks at the end of the prepositions). In composition this preposition has the general force of *in, among*.

Σὺν.

Where *σὺν* is used, it implies that the object is an *integral* part of another, something *inherent* in it ; and therefore it takes the dative, since this case expresses that *in* or *on* which any thing rests. In this it differs from *μετά*, since *μετά* expresses a looser connection, while *σὺν* always implies a nearer and more intimate union. The primary meaning of *σὺν* is *with*; *together with* ; thus,

With. Σὺν Θεῷ. With God's assistance.

Hence we obtain other kindred meanings : 1. *σὺν τῷ νόμῳ*, according to the law, (i. e. in conformity with the law). 2. *σὺν τῷ σῷ ἀγαθῷ*, to thy advantage, (i. e. accompanied with advantage to thee). 3. *σὺν τοῖς Ἑλλησι εἰναι*, to be on the side of the Greeks, (i. e. to side with the Greeks). 4. *οἱ σὺν αὐτῷ*, his companions, (i. e. those with him). In composition it denotes 1. concurrence in action ; as, *συμπορέω*, I labour along with another. 2. association ; as, *σύνειμι*, I associate with. 3. union, as, *συμπλέκω*, I entwine together, or interweave. 4. collection ; as, *συμφέρω*, I bring together, I collect. 5. The completion and fulfilment of an action ; as, *συμπληρώω*, I fill up, I complete. (The preposition here denotes the presence of all the component parts, with which, when collected together, the action is completed and fulfilled). 6. It strengthens the meaning of a verb ; as, *συγχόπτω*, I break to pieces, (i. e. I beat or strike the component parts of a thing together, and thus loosen the connexion between them). 7. In the verbs *συνάγθομαι*, *συλλυπέομαι*, *συναλγέω*, *συμπάσχω*, *συμπενθέω*, &c. grief felt in common is expressed.

ACCUSATIVE.—*Εἰς* or *ἐς*.

The primitive meaning of this preposition is *into*, and hence it takes the accusative, this case expressing that *towards* which any thing *approaches* or *tends*, and *into* which it *enters* or *pene-trates*. Thus,

Into. Εἰς ἤστεν ἡλθεν. He came into the city.

Hence we deduce other kindred meanings : 1. ἤλθεν εἰς τὴν Ἑλλάδα, *He came to Greece*, (i. e. he not only came to the borders, but *penetrated also into* the country itself). 2. ὑμνος εἰς Ἀπόλλωνα, *a hymn to Apollo*, (i. e. a hymn, not slightly touching upon, but *entering into*, the praises of Apollo). 3. εὔνους εἰς τὸν δῆμον, *well disposed towards the people*, (i. e. a state of mind which *enters into*, and concerns itself about, the interests of the people). 4. ἀμαρτίανειν εἰς τινα, *to offend against a person*, (i. e. to cause, by one's misconduct, an angry feeling *to enter into* another's breast). 5. διαβεβλημένος εἰς Μακεδόνας, *calumniated among the Macedonians*, (i. e. an injurious report concerning another having been made to *enter into* the minds of the Macedonians). 6. τὰ μὲν εἰς Μέδουσαν, *as to what concerns Medusa*, (i. e. as to what *enters into*, and forms part of, the account relative to Medusa). 7. πολλὰ καλὰ ἔργα ἀπεφήναντο εἰς πάντας ἀνθρώπους, *many noble deeds have been displayed before all men*, (i. e. have been displayed before, and have *entered into*, the memories of all men). 8. μακάριος πέφυκ' ἀνήρ, πλὴν εἰς θυγατέρας. *He is a happy man, except as far as regards his daughters*, (i. e. his happiness stops at his daughters, and does not *enter into*, or form part of, the things appertaining to them). 9. σπεύδομαι εἰς Αχιλῆα, *I am hastening to Achilles*, (i. e. I am hastening to go *in to* Achilles). 10. ἐς τι, *how long?* (i. e. *into* what point of time?) 11. εἰς ἐπέρχαν, *towards evening*, (i. e. having *penetrated a little into* the beginning of evening). 12. εἰς ἀπαξ, *once for all*, (i. e. having gone deeply and seriously *into* the first performance of an action, and expressing thereby a determination not to repeat it, but to let it serve *once for all*). 13. With numerals it signifies *about* ; as, εἰς τριακοσίους ἐγένοντο, *they were about three hundred*, (i. e. they *entered* or advanced *into* the number three hundred, though they did not reach to the *full limit and extent* of that number ; they wanted but little of being *full three hundred strong*). 14. It is sometimes followed by a genitive, but then an accusative is always understood ; as, εἰς ὄδου, *to the shades*, (*οἴκον* or *τόπον* understood.) In composition it has the general force of *into, to, unto, &c.* as εἰσφέρω, *I bring into, &c.*

GENITIVE and ACCUSATIVE.—Ἄιδ.

This preposition, in its original import, signifies *through*. Hence it takes, in this sense, the genitive ; since, at least in the local meaning, the idea of passing through includes in itself also that of *passing out* or *proceeding from*, &c. Thus,

Gen. *Through.* Ἄιδ χειμῶνος, *through the winter.*

Sometimes, however, διὰ marks the direction of an action upon an object, and in consequence is joined with the *accusative*. When thus followed by an accusative case, it has the general meaning of *on account of*: as,

Acc. *On account of.* Διὰ φθόνον. *On account of envy.*

I. From the general meaning of διὰ with the *genitive*, we deduce other kindred meanings : 1. It marks the *instrument*; since that *through* which the thing done passes, as it were, to its accomplishment, is said to be the *medium* of that accomplishment, inasmuch as it lies in the midst, between the volition and the action ; as, διὰ πέλανος γράφειν, *to write with ink*, (i. e. *through* the means of ink). So also, διὰ ἐλέφαντος εἰδώλα, *idols of ivory*, (i. e. made *through* the means afforded by ivory as a material). 2. διὰ τινός πράπτειν, *to do a thing by means of another*, (i. e. *through* the agency of another). 3. διὰ πτώσεως, *by reason of a promise given*, (i. e. *through* the effect produced by a promise given). 4. διὰ παντὸς, *always*, (i. e. *through* all time). 5. διὰ μακροῦ, *after a long time*, (i. e. *through* a long intervening period of time). In each of these phrases χρόνον is understood). 6. διὰ πέντε ἡμέρων, *every five days*, (i. e. *through* intervals of five days each). 7. κῶμαι διὰ πολλοῦ, *villages placed at a considerable distance from each other*, (i. e. villages which one meets with, after passing *through* long intermediate distances). 8. διὰ βραχέων σίπειν, *to say in a few words*, (i. e. *through* the medium of a few words). 9. διὰ χειρῶν ἔχειν, *to have in one's hands*, *to take care of*, *to look to*, (i. e. to have a thing in one's hands, and to pass it *through* them from one hand to the other ; to handle ; to exercise more or less observation and care towards a thing). 10. διὰ μνήμης τιθεσθαι, *to remind*, (i. e. to put a thing *through* another's remembrance). 11. διὰ πάντων αξιος θεας, *worthy of being noticed among all*, (i. e. *through* the midst of all). 12. διὰ αἰτιας ἔχειν, *to accuse*, (i. e. to hold a person bound, by due form of law, to go *through* a charge preferred against him and answer to it). So also, διὰ αἰτιας, εἶναι, *to be accused*, (i. e. to be going *through* an accusation, and striving to clear one's self from it). 13. With the verbs ἴειν, ἔργεσθαι, λαμβάνειν, &c. it constitutes other and similar periphrases ; as, διὰ τύχης ἴειν, *to be fortunate*, (i. e. to be going *through* a career of fortunate operations) : διὰ φόβου ἔργεσθαι, *to be in fear*, (i. e. to be going through the state of being in fear) : διὰ οἴκου λαβεῖν, *to pity*, (i. e. literally, to take *through* pity or compassion ; to make another experience the full extent of one's compassionate feelings, by leading him, as it were, *through* the very midst of those feelings).

II. With the accusative, as already remarked, διὰ denotes the direction of an action upon a definite object, and signifies generally *on account of*. But as the object and the occasion, or cause, of an action are nearly related, (the object being in one sense the occasion), hence διὰ, with an accusative, though translated *on account of*, *for the sake of*, is often, if not always, exactly equivalent to *through*. This meaning of *through*, however, differs, as will readily be perceived, from that which διὰ has with the genitive, in its carrying with it a reference to some *action* exerted upon a definite object, and therefore taking not the genitive but the *accusative case*.

From the general meaning of, *on account of*, *for the sake of*, which διὰ has with the accusative, may be deduced other kindred meanings : 1. οὐ δι ἐμὲ, *not by me*, (*not on account of* any thing I have done ; *not through my fault*). 2. διὰ σὲ ταῦτα γράφω, *I write this for thee*, (i. e. *on thy account* ; *through the regard which I feel towards thee*). 3. δι ὅν τρόπον, *by what means*, (i. e. *on account of the performance of what things* ; *through the effect produced by what means*). 4. διὰ τοὺς θεούς *by the protection of the gods*, (i. e. *on account of the aid afforded by the gods* ; *through the protection extended by the gods*). 5. In the early state of the language, before the use of the prepositions was definitely settled, we find διὰ with the accusative sometimes having the simple force of διὰ with the genitive ; thus, νύκτα δι ἀμβροσίην, *during the divine night*. Homer : νύκτα δι δρυνατήν, *during the dark night*. Hom. Even in these and other passages, however, of a similar nature, there may be perhaps a remote and obscure reference to the *influence* of night, &c.

III. In composition, διὰ has often the force of the particle *dis* in English, and of *dis*, *trans*, *tra*, in Latin ; marking 1. separation ; as, διασπαώ, *I tear asunder*, (i. e. I tear a thing *through* the middle, or any other part). 2. division ; as, διαμερίζω, *I divide into parts*, (i. e. I make a separation *through* the different parts of a thing). 3. arrangement ; as, διατάσσω, *I dispose*, *I arrange*, (i. e. I make an arrangement *through* the several parts of a thing ; I place each part of a thing in *separate order* ; *dispono*). 4. passage through ; as, διαπλέω, *I sail through*, *I sail over*. 5. reciprocation ; as, διαλέγομαι, *I converse with another*, (i. e. I speak, after having passed *through* a certain interval of time in silence, during which time he with whom I converse is speaking ; I speak in turn). 6. opposition or competition ; as, διάδειν, *I sing by turns*, (i. e. referring to two musical competitors, who, during the contest, have their respective intervals of silence and exhibition of skill). This

verb διάδω, has also another meaning ; viz. *I sing out of tune*, (i. e. I sing *through* the barriers interposed by melody and the rules of the verse ; I sing *through*, or overleap, the *bars* of the measure). 7. perseverance ; as, διαπονέω, *I elaborate, I bring to perfection with much toil*, (i. e. I labour *through* every interposing difficulty ; as *persevero* in Latin, from *per* and *severus* ; I adhere rigidly to my purpose *through* all intervening obstacles).

Kατὰ.

This preposition originally means *down*, implying the *motion downwards*, of one body towards another. Now when one body moves against another, either it moves with sufficient force to dislodge the quiescent body from its previous state of rest, or else the quiescent body resists the moving body so powerfully, that the latter is compelled to stop at, and remain *even with*, the former. The preposition κατὰ is used, therefore, to express each of these kinds of motion ; and as the genitive, in Greek, expresses the idea of *removal from a place*, while the accusative, on the other hand, denotes *that on which* any thing exercises a *direct and immediate influence*, without any reference to change of place ; hence κατὰ is joined with the genitive in order to express more fully the first kind of motion, and with the accusative in order to denote the second. Hence also, the primitive force of κατὰ with the genitive is *down against*, or simply *against* ; and with the accusative, *even with*. From these two sources flow all the various meanings in which κατὰ has been used. Thus, with the genitive ;

I. κατ' Αἰσχύλου λόγος, *a speech against Aeschines* : so also, λόγος κατὰ τινός, *a speech against any one*. In these and similar examples the idea of *motion from place* is always implied. Thus, Aeschines, through conscious guilt *shrinks* from the accusation of Demosthenes. And, indeed, generally speaking, in the case of every accusation, since the accused is compelled to remain silent, while the accuser is *advancing* with his proofs ; and since the guilt or innocence of the party accused cannot usually be known until after he has answered his accuser ; the mind pre-supposes a *receding*, in a greater or less degree, on the part of the former, from the charge preferred against him, whether it be only an apparent receding in consequence of his remaining silent while his accuser *advances* with a bold and confident air, and seems to convict him of his offence ; or whether it be an actual receding, arising either from guilt, or from some prudential motive, in order

that he may advance in turn against the charge with more coolness and deliberation. 2. *τρια ἔγκώμια καθ' ὑμῶν τὰ καλλιστα*, three beautiful panegyrics pronounced upon you. Here the literal force of *κατά* is *down against*, meaning by *against* (not hostility, but) simply motion towards, and the idea of *change of place*, is implied in those on whom the panegyric is pronounced *shrinking from* it through modesty. 3. *κατά γῆς κάθημαι*, I am sitting on the ground. Here the surface of the ground has been *disturbed* by the body coming in contact with it. 4. *κατά γῆς ἀποπέμπω*, I send him under the earth. That is, I send *against* the earth, which *opens* to receive him, and he descends to the shades. 5. *κατ' ἀνθρώπου καὶ ἵππου τὸ ζῷον λέγεται*; the term *animal* is used both in reference to man and to the horse. Here the idea of a *burthen* is conveyed; i. e. the term *animal* is put upon, is applied to, man and the horse; and a partial *yielding* of each to the burthen is pre-supposed by the mind. 6. *δυόσαι καθ' ἴερῶν τελείων*, to swear by a solemn sacrifice. This forms a beautiful example. The sacrifice is burning, the oath is put *down upon* the sacrifice, and both together *ascend* to the skies. 7. *καθ' ἐκαίδιμβης εὐξασθαι*, to make a solemn vow at the offering of a hecatomb. This admits of precisely the same explanation as the preceding phrase. 8. *καθ' ἴερῶν τελείων ἐστιψύνει*, to give a sumptuous entertainment with a solemn sacrifice. That is, to entertain *down against* a solemn sacrifice. Here the action implied by *κατά* is exerted against that portion of the sacrifice which is not burnt in honour of the Gods, and the idea of change of place is contained in the *consumption* of the remains of the victim by the guests. 9. *κατά γίλοφου*, down the hill. Here the idea of change of place is implied in the declivity of the hill *receding*, as it were, beneath the body which has come *down against*, and is rapidly traversing, its surface. So in Homer, *βῆ δὲ κατ' Οὐλύμποιο καρφήνῶν*, he descended from the heights of Olympus. Here the idea of change of place is beautifully and strongly expressed. Not only does the declivity of the mountain *recede* beneath the rapid footsteps, but the very mountain tops *tremble* under the tread, of the irritated god. The idea of descent and consequent change of place is also implied in the following examples; as, *καθ' ὅλης τῆς περιχώρου*, through the whole region around, i. e. *down through, along*: *κατά τῆς κεφαλῆς*, down the head: *ἔξορκίζω σε κατά τοῦ Θεοῦ τοῦ ζῶντος*, I adjure thee by the living God, i. e. God himself being invoked to descend as a witness: *κατά θνητῶν ἀνθρώπων*, among mortal men, i. e. *down* the race of mortal men, from the first to the last; the idea of change of place being implied in one generation passing in re-

view after another. Sometimes the Poets use it with a *dative*; as, *κατ' ὅρεσφι, among the mountains.*

II. With the accusative, *κατὰ* carries with it, as has already been remarked, the primitive import of *even with*. Hence we deduce the following significations : 1. *κατ' ἀρχας, in the beginning*, (i. e. even with the beginning). 2. *κατὰ γῆν, on the ground*, (i. e. even with the ground). 3. *κατὰ στῆθος ἔβαλε, he struck him on the breast*, (i. e. even with the breast). 4. *κατὰ τὸν πορθμὸν ἐγένοντο, they came near to the harbour*, (i. e. even with, close up to). 5. *κατὰ τὸν τόπον, at the place*, (i. e. even with the place). 6. *ἥλθε κατ' αὐτὸν, he came to him*, (i. e. he came even with him). 7. *κατὰ Κέρκυραν, over against Corcyra*, (i. e. even with, abreast of). 8. *καὶ διθαλμοὺς, before one's eyes*, (i. e. even with one's eyes). 9. *κατὰ τὸν νόμον, according to the law*, (i. e. even with, conformable to). 10. *καθ' ὅλην τὴν πόλιν, throughout the whole city*, (i. e. even with the whole city). 11. *καθ' ἑαυτὸν, by himself*, (i. e. even with himself). 12. *καὶ ἕτοις, every year*, (i. e. even with each year). 13. *καὶ ἕπος, word for word*, (i. e. even with each word), &c. In these and other similar instances it will easily appear that there is no reference whatever to any *change of place*, but to some object which is fully *acted upon*, and yet, at the same time, presents a *full resistance* to that which acts upon it.

In composition, *κατὰ* often gives additional force to the sense of the simple term ; as *φορτίζω, I load, καταφορτίζω, I overload*, (i. e. I weigh down with a burthen). 2. It denotes opposition ; as *κρίνω, I judge, κατακρίνω, I decide against, I condemn*, (i. e. I judge down against another). 3. *ψηφίζομαι, I give a vote, καταψηφίζομαι, I give a contrary vote*, (i. e. I vote against my former vote). 4. descent ; as, *βαῖνω, I go, καταβαῖνω, I descend*.

‘ Υπὲρ.

The primitive meaning of this preposition is *over, above*, with which are associated the kindred ideas of power, authority, protection, &c. As the genitive is that case which denotes *motion from*, *ὑπὲρ* is always joined with it when we want to express *from whom* that power emanates, *on whose account* that authority is exercised, or that protection afforded &c. Hence *ὑπὲρ*, with the genitive has the general meaning of *for, on account of, &c.* With the accusative, on the other hand, it denotes the exercise of power, authority, protection, &c. upon a given object, without any reference to motion proceeding from that object. Hence *ὑπὲρ* with the accusative may commonly be rendered by *over, above, more than, against, &c.* Thus,

I. Σιρατηγεῖν ὑπὲρ ὑμῶν τῆς Ἀσίας. *To be general for you in Asia*, (i. e. literally, *above from you*; the *authority* (*ὑπὲρ*), emanating *from you* (*ὑμῶν*), and to be exercised *in your behalf*). 2. μάχεοθαι ὑπὲρ τινός, *to fight for any one*, (i. e. to stand *over* (*ὑπὲρ*) in an attitude of protection, either figuratively or really, and to fight in consequence of some solicitation, wish, &c. *proceeding from* some one (*τινός*)). 3. δεδιέναι ὑπὲρ τινός, *to fear for any one's safety*, (i. e. to place one's self, in thought, in an attitude of anxious observation *over* another, and to feel solicitous for his safety, in consequence of something *proceeding from*, or connected with, him, which interests one in his behalf; as, δεδιέναι ὑπὲρ ἀδελφοῦ, *to fear for a brother*, (i. e. in consequence of that kindred feeling of affection and sympathy which, *proceeding from* a brother as its *exciting cause*, connects us with him in the bonds of fraternal love). 4. ὑπὲρ πατρὸς καὶ μητρὸς, *for, or, on account of, father and mother*, (i. e. to place one's self, either in thought or in reality, *over* a father and mother in an attitude of watchful regard, and to be urged to the performance of some act *for* their welfare, by filial affection, which *proceeds from them* as the *exciting cause*). 5. ὑπὲρ τῶν κηπῶν οὖδος κεῖται, *the keeper lies above the gardens*, (i. e. the keeper has his post *above* the gardens, whence he may watch them to more advantage, and the exciting cause *proceeds from* the gardens, for he is their keeper). 6. ἐξ Αἰθιοπίας τῆς ὑπὲρ Αἴγυπτου, *from AEthiopia which is beyond Egypt*, (i. e. which lies *above* in reference to Egypt). Here the relation *proceeds from* Egypt; and AEthiopia, *as far as regards* the land of Egypt, is situated *above*: in other words, it is more to the south than Egypt. So also, τὸ ὄρος τὸ ὑπὲρ Τεγέας, *the mountain which lies above Tegea*: here the principle of relation *proceeds from* Tegea; and the mountain in question lies *above*, or *beyond*, as far as that cit. is concerned. So also, τὰ λεγομένα ὑπὲρ ἔκδοσιων, *the thin.s that are mentioned respecting each*: here ὑπὲρ denotes the certain things are said *over* certain persons as the *exciting cause* of those remarks, and as the *subject* of them. 7. Ὁ Θεὸς ὑπὲρ ἡμῶν ἐστι, *God is for us*, (i. e. God is *in the heavens* in the attitude of a protector, because we have *done something* to merit that protection: the cause of his being our protector emanates *from ourselves*).

II. With the accusative ὑπὲρ denotes *over*, *above*, &c. without any reference to motion from the object on which its action is exerted. Hence it carries with it, when construed with the accusative, the idea of power, superiority, &c. originating *in* a thing itself, and not emanating, or derived, *from another*. Thus, 1. ὑπὲρ ἀνθρώπων ἐστι, *it is beyond man's*

power, (i. e. it is above man). 2. ὑπὲρ τὸν δόμον, *over the house.* 3. ὑπὲρ τεσσερήκοντα ἀνδρας, *more than forty men, (i. e. above forty men).* 4. ὑπὲρ τὸν καιρὸν, *unseasonably, (i. e. over, in advance of, the proper opportunity).* 5. ὑπὲρ μόδον, *against destiny, (i. e. over, more than, fate had decreed.)*

III. In composition, it retains its general signification of *over, above, for, &c.* thus, ὑπεράγαθος, *eminently good, (i. e. over, more than, simply good)*: ὑπεραιδεῖσθαι, *to be excessively ashamed, (i. e. to be above, more than, simply ashamed)*: ὑπερέχειν, *to hold over: ὑπερμάχεσθαι, to fight for something: ὑπεραγορεύειν, to harangue in favour of any one: ὑπεράλιος, beyond sea, (i. e. over sea).*

DATIVE and ACCUSATIVE.—'Ανα.

The primitive meaning of this preposition is *motion upwards.* Hence it carries with it the general signification of *up, up on, up along, &c.* It is generally joined with an accusative. In poetry, however, it sometimes governs a dative. From its primitive meaning of *up, up on, up along,* are deduced various kindred meanings. Thus,

1. 'Ανὰ τὰ ὄρη, *by the mountains, (i. e. up along the mountains).* 2. 'Ανὰ τὴν Ελλάδα, *through Greece, (i. e. up along Greece; referring properly to motion from the coast into the interior).* 3. ἀνὰ τὸν βίον, *during life, (i. e. up along life; comparing the progress through life to the toilsome ascent of a mountain, the summit of which brings us nearer to heaven).* 4. ἀνὰ μέρος, *by turns, alternately, (i. e. up along each part, through each part).* 5. ἀνὰ πέντε, *five by five, (i. e. counting up a certain number of fives separately; up each five).* 6. ἀνὰ πρώτους, *among the first, (i. e. up among the first, and not down among the second, third, and fourth).* 7. ἀνὰ μέσον, *moderately, (i. e. up a middle course).* 8. ἀνὰ τὸν ποταμὸν πλέσιν, *to sail against the current, (i. e. to sail up the river).* 9. ἀνὰ χρόνον, *in process of time, after an interval of time, (i. e. up along time; the idea of ascent, being naturally implied from the accumulation of years, one upon the other).* 10. ἀνὰ τὸ στόμα, *through the mouth, (i. e. up along the mouth, the head being naturally somewhat depressed and bent forward towards the table in eating).* 11. ἀνὰ κράτος, *by force, (i. e. up along strength; collecting and reckoning up our strength, and employing it as a means).* 12. ἀνὰ θέμον, *in mind, (i. e. up along the mind, commencing with its least and ending with its strongest powers: taking the whole range of the mind).*

II. With the Poets this preposition is sometimes found with

a dative case. As the dative expresses that *in, on, or with* which, any thing *rests, remains, &c.* it is hence accompanied by ἀνά whenever we wish to convey the combined ideas of *elevation and rest*. Thus, 1. χρυσέῳ ἀνά σκήπτρῳ, *upon a golden sceptre*. Hom. Il. &c. 15. (alluding to certain fillets, *remaining attached to the top of a golden sceptre*). 2. εῦδει δ' ἀνά σκηπτῷ Δίος αἰετός. *The eagle sleeps on the sceptre of Jove*. Pind. Pyth. 1. 10. So also, χρυσέαις ἀν' ἵπποις, *in a golden chariot*. Pind. Ol. 1. 66. (*vid. Boeckh. ad loc*). The idea of rest is here implied by the individual alluded to being *seated* in the chariot. 3. ἀνά ναυσιν, *in ships*. Eurip. Iph. A. 759.

III. In composition it denotes, 1. motion upwards ; as, ἀναβαῖνω, *I ascend*. 2. repetition ; as, ἀναδιδάσκω, *I teach again, I teach anew*, (i. e. after teaching a subject *throughout, down* to the very end, I go back and teach again *along the top of* it, I re-commence my instructions). 3. In many cases, however, of composition with verbs, it strengthens the meaning of the simple verb by the force of its primitive signification ; thus, ἀναβοῶ, *I cry aloud*, (i. e. *I send up a cry*) : ἀναγελάω, *I laugh aloud*, (i. e. *I raise a laugh*) : ἀναγράφω, *I register*, (i. e. *I write up public records*) : ἀναδεῖκνυμι, *I shew*, (i. e. *I hold up to view*) : ἀναδινέω, *I whirl*, (i. e. *up and down in a rotatory motion*) : ἀναδέχομαι, *I stand bail*, (i. e. *I take upon myself to become surety for another*) : 4. Frequently also verbs compounded with ἀνά have the signification of *back* added to their original meaning ; as, ἀνακαλέω, *I call back, I recall* : ἀνακλίνω, *I lean back, I recline, &c.* The verb ἀνακαλέω admits of a very easy explanation. Thus, if I call another *back* to any place, it evidently implies that the place to which he is recalled was the one from which he originally advanced. I therefore call him from the place which he has reached, *up along* that place where the motion forwards originated, and from which he started in the first instance ; that is, I call him *back*. The verb ἀνακλίνω properly denotes the *elevation of the face upwards* as the body is thrown back in a reclining posture.

GENITIVE, DATIVE, and ACCUSATIVE.—Ἄνα.

The primitive force of this preposition is *around, round about*, and it is joined with the genitive, dative, and accusative. With each of these three cases it retains its primitive meaning of *about, round about*. Besides this, it conveys with the genitive the idea of something *issuing from, or occasioned by*; with the dative, *rest or continuance in, on, or with any object*;

and with the accusative, *an approach, tendency, or reference towards any object.*

I. With the genitive. 1. ἀμφὶ πόνου δὲ πόνος, *toil upon toil*, (i. e. *toil exerted round about other previous toil, and succeeding to, or, in other words, emanating from, it*). 2. ἀμφὶ Φολβοῦ, *for the love of Apollo*, (i. e. *doing something round about Apollo, in a figurative sense, on account of some kindness conferred by him on us, some favour proceeding from him*). 3. φάναι ἀμφὶ θεῶν καλὰ, *to speak well of the gods*, (i. e. *to speak well round about the gods, in consequence of blessings issuing from them towards us*). 4. ἀμφὶ τῆς πόλεως, *in the environs of, or, round about the city*, (i. e. *round about from the city, or, round about in respect of the city*).

II. With the dative. 1. ἀμφὶ ὅμοισιν ἐδύσατο τεύχεα, καλὰ, *he put on the fine armour*, (i. e. *he put the fine armour round about his person, and it depended from, or rested upon, his shoulders : in other words, his shoulders supported the principal superincumbent weight of the armour*). 2. ἀμφὶ μάχῃ τοσαῦτα εἰρήσθω, *let thus much have been said concerning the fight*. (Here the presence of the perfect εἰρήσθω, with its reference to *continuance of action*, naturally calls for ἀμφὶ with the *dative*; and the passage is equivalent to, “*let thus much have been said and remain said round about, on the subject of the battle*”). 3. ἀμφὶ δὲ τῷ θαυμάτῳ αὐτοῦ, *as to what regards his death*, (i. e. *as to what has been said round about or reported, on the subject of his death*). 4. σκιῇ τινι λόγους ἀνέσπι, τοὺς μὲν Ἀτρειδῶν κάτια, τοὺς δὲ αμφὶ Ὁδυσσεῖ, *he darkly uttered hints against the Atridae and about Ulysses*, (i. e. *what he said respecting Ulysses was still more obscure than what he uttered against the Atridae : it was spoken round about on the subject of Ulysses*). 5. ἀμφὶ δὲ ἄρ' αὐτῷ ἄλλοι ἐπονέο, *others followed after him*, (i. e. *others followed round about, whose movements depended upon his*). 6. ἀμφὶ σφίσι πένθος ὅρως, *sorrow arose among them*, (i. e. *sorrow arose round about, and remained resting among, them*). 7. τοιῷδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἀλγεα πάσχειν, *to suffer woes for a long period, about such a woman*. (Here the dative conveys the idea of the united woes of the Greeks *centering in*, and being *identified with*, Helen as their exciting cause). 8. ἀμφὶ Ἐλένη καὶ κτήμασι πᾶσι μάχεσθαι, *to fight for Helen and all her wealth*. (Here Helen and the wealth she brought from Sparta, are supposed to be placed in the midst as a prize, *round about which the combatants are to fight*, while the dative implies that the hopes and the fears of the parties *centre in* Helen and her wealth, and remain *fixed upon so tempting a prize*). 9. κάθθαλεν ἀνδρα κακὰ

χθονὸς, ἀμφὶ δὲ αὐτῷ ἔζεστο, he threw the man upon the ground, and sat down upon him, (i. e. his own person covered round about his prostrate foe, and remained resting upon him). 10. *πεπαρμένη ἀμφὶ ὄνυχεσσιν, pierced with his talons.* (Here the presence of the perfect participle *πεπαρμένη* requires, as in the second example, the *dative* case with *ἀμφὶ*, and the literal meaning of the phrase is “ having been pierced and remaining pierced round about, with the talons still continuing in the wound”).

III. With the accusative. 1. *ἀμφὶ κάμινον ἔχω τὰ πολλὰ, I am almost always occupied about my forge,* (i. e. I am occupied round about my forge, and constantly going towards it.) 2. *ἀμφὶ ἄλλα ἔλσαι Ἀχαιοὺς, to force the Greeks towards the sea,* (i. e. to force the Greeks towards the sea, and the places round about it). 3. *ἀμφὶ τὰ ἑβδομήκοντα ἔτη, about seventy years,* (i. e. round about seventy years, and advancing rapidly towards that period). 4. Joined with a *proper name*, it is used in three different senses—*First.* It denotes the person signified by the proper name, with his companions, followers, &c. as, *οἱ ἀμφὶ Πισιστρατον, Pisistratus with his troops*: *οἱ ἀμφὶ τὸν Ὀρφέα, Orpheus and his followers*: in these and similar phrases, the accusative denotes that the movements and actions of those who are engaged *round about* the principal personage, *look to*, are directed *towards*, are governed by, his movements.—*Secondly*, *ἀμφὶ* with the accusative of a proper name, sometimes denotes merely the *person* whom the proper name expresses. This construction appears to result from an increased force being given to the meaning of the accusative, by which the person towards whom the actions and movements of the rest are directed, occupies, in consequence of his rank or some other circumstance connected with him, the largest share of the mind’s attention. Thus, *οἱ δὲ ἀμφὶ Πριάμου καὶ Πάνθον ἡδὲ Θυμοτίην, Λάμπου τι Κλυτού θ', Ικετάνα τ', δέον "Αρηός. Priam and Panthous and Thymoetes, and Lampus and Clytius, and Hicetaon, offspring of Mars.* So also: *τρις γάρ τῇ γ' ἐλθόντες ἐπειρήσανθ' οἱ ἄριστοι, ἀμφὶ Άλαντις δύω καὶ ἀγακλυτὸν Ἰδομενῆα, for thrice have the bravest warriors advancing assailed it, the two Ajaces, and the distinguished Idomeneus.*—*Thirdly.* It denotes, especially in later writers, the companions, &c. of the person named, without himself; as, *οἱ ἀμφὶ Παρμενίδην καὶ Ζήνωνα ἔταιροι, the friends of Parmenides and Zeno.* 10. From these must be distinguished, however, the cases in which the preposition is not followed by a proper name, but by another substantive, or when the article is neuter. Thus, *οἱ ἀμφὶ τὴν θήραν, the hunters; τὰ ἀμφὶ τὸν πόλεμον, what belongs to war, &c. (vid. preposition περὶ).*

III. In composition it has the general force of *about, round about*; as, ἀμφιβάλλω, *I throw around*. Sometimes it has the meaning of ἀμφοτέρωθεν, *on both sides*; as, ἀμφιβροτος, *defending on every side*, (i. e. defending *round about*).

² *Ἐπὶ.*

The original meaning of this preposition is *close upon*, and it is joined with the genitive, dative, and accusative. When it is followed by a genitive, it conveys, together with its own original meaning, the several ideas denoted by the genitive case; such as, *part of time, part of place, something proceeding from, &c.* something *emanating from, &c.* and it may generally be rendered by the phrase *in respect of*. With the dative there is a constant reference to *continuance, or rest in, upon, or with, an object*; with the accusative, *motion or direction towards*. These three respective meanings of the genitive, dative, and accusative, when combined each in turn with the primitive signification of *ἐπὶ*, produce the following results. Thus,

1. With the genitive. 1. *ἐπὶ Κύρου, under Cyrus*, (i. e. *close upon in respect of Cyrus*; referring to power *proceeding from, and exercised by, Cyrus*). 2. *ἐπὶ τῆς αὐτοῦ ἀρχῆς, under his government*, (i. e. *close upon in respect of his government*). 3. *ἐπὶ τῶν πράξεων, by deeds*, (i. e. *close upon in respect of deeds; referring to some effect proceeding from them*). 4. *ἐπὶ κέλεως ἀγείρων, to lead an army by one of its wings*, (i. e. *close upon in respect of a wing; referring to part of general place*). 5. *ἐφ' ἑαυτοῦ, by himself*, (i. e. *close upon in respect of himself*). 6. *ἐπὶ τῆς γῆς καταπλησίειν, to fall upon the ground*, (i. e. *close upon in respect of the ground; referring to part of place*). 7. *ἐπὶ τῶν Ἑλληνικῶν πόλεων, among the Grecian cities*, (i. e. *close upon in respect of the Grecian cities; the reference being the same as in the preceding example*). 8. *ἐπὶ πολλῶν, among many things*, (i. e. *close upon in respect of many things; same reference*). 9. *ἐπὶ τῶν ἱερῶν δμόσαι, to swear by the sacred victims*, (i. e. *standing near, close by, the victims*). 10. *ἐπὶ τοσούτων μαρτύρων, before so many witnesses*, (i. e. *near to, close by, so many witnesses*). 11. *ἐπ' ἀμφισβητήσου ἀποδεῖξεως, by indubitable proof*, (i. e. *close upon, in the immediate vicinity of, &c.*) 12. *οἱ ἐπ' ἔξουσιας, persons in office, magistrates*, (i. e. *close upon authority*). 13. *ἀποπλέοντες ἐπ' οἴκου, sailing directly homewards*, (i. e. *close upon home*). 14. *ἡ ἐπὶ τῆς πόλεως δόδες, the road to the city*, (i. e. *close upon, leading directly down upon, the city*). Perhaps in these two last examples the geni-

tive and not the accusative is used, by reason of an obscure reference to *motion from*. Thus, to sail homewards implies a previous departure *from home*; and a road leading *to a city*, is to the *inhabitants* a road leading *from it*). 15. ἐπὶ τριῶν, ἐπὶ τεττάρων, *by three, by four at a time, or, three deep, four deep*, (i. e. *close upon three, close upon four*; in other words, *each number of three or four following close after the one that went before it*).

II. With the dative, 1. ἐφ' ḡ, *on which condition*, (i. e. *close upon* and *remaining firmly in which*). 2. ἐπὶ τούτῳ, *during this time*, (i. e. *close upon* and *continuing connected with this period of time*). 3. ἐπὶ τούτοις, *in addition to these, besides*, (i. e. *close upon* and *connected with these*). 4. ἐπὶ τῷ κέρδει, *for gain*, (i. e. *close upon* and *connected with the purpose of gain*). 5. ἐπὶ πολλῷ, *at a high rate*, (i. e. *close upon* and *continuing in a high rate*). 6. ἐπὶ τῷ παντὶ βίῳ, *for his whole life*, (i. e. *close upon* and *not deviating from the course of his whole life*). 7. ἐπὶ νηπίῳ μοι τεθύηκεν, *he died leaving me yet a child*, (i. e. his death happened *close upon* the period when I was still *remaining in a state of childhood*). 8. ἐφ' ἡμῖν ὑπάρχει, *it depends on us*, (i. e. *it is closely and intimately connected with our means*). 9. ἐπὶ μοι ἐστι, *it is in my power*, (i. e. *it is closely and intimately connected with my ability to perform*). 10. ἀλλοι ἐπ' ἄλλοις, *one after another*, (i. e. *adhering closely one to the other*). 11. δὲ ἐπὶ πᾶσι ταχθεῖσι, *he that was stationed last of all*, (i. e. he that was stationed *close upon* and *in immediate connexion with all the rest of the army*). 12. ἐπὶ τῷ πατρὶ ὀνόμασε, *he named him after his father*, (i. e. his name was *closely, or immediately, identified with that of his father, and remained so*). 13. ἐπὶ τοσούτῳ στρατεύματι, *with such an army*, (i. e. *close upon* and *continuing in connexion with such an army as the instrument of action*). 14. ἐπὶ Τρώεσσι μάχεσθαι, *to fight with the Trojans*, (i. e. *to remain fighting in close combat with the Trojans*). 15. ἐφ' ἡμέρᾳ, *for the whole day*, (i. e. *in immediate and continued connection with the day*). 16. ἐπὶ τῷ ποταμῷ, *along the river*, (i. e. *close upon* and *not departing from the river*).

III. With the accusative. 1. ἐπὶ τὴν Ἀττικὴν ἐπορεύετο, *he went to Attica*, (i. e. *close upon* and *in the direction of Attica*). 2. ἐπὶ ποσδν, *for how much*, (i. e. *close upon* and *tending towards how much*). 3. ἐπὶ τὴν αἰαν, *on the ground*, (i. e. *close upon* and *in the direction of the ground*). 4. ἐπὶ τὴν ἔστιταν καθίζεσθαι, *to be seated on the hearth*, (i. e. *to be seated close upon the hearth, with the eyes earnestly directed towards it as the source of safety and refuge*). 5. τὴν πόλιν ἐφ' ἐκυτὸν ποιήσασθαι, *to*

bring the city under subjection to himself, (i. e. to bring the city into close connection as regards himself. The middle voice here carries with it the additional idea of its being done, for himself, for his own private advantage). 6. ἐαντὸν, ἐπ' ἐξουσίᾳ ποιήσασθαι, *to establish himself in power, (to make himself close upon, and to direct all his movements towards, the acquisition of, authority).* 7. ἐπὶ τὸς ἡδονὰς στρατεύομαι, *I make war upon pleasures, (i. e. I engage in close warfare against pleasures).*

IV. In composition, *ἐπὶ* denotes, 1. addition ; as, ἐπιδίδωμι, *I give in addition, (i. e. I give or place something upon a previous gift).* 2. increase or augmentation ; as, ἐπώδυνος, *causing increased pain, (i. e. producing pain upon former pain ; or, causing pain upon pain).* 3. It denotes likewise reciprocal action ; as, ἐπιγάμλα, *intermarriage, (i. e. one's marrying another, upon that other's agreeing to marry him) : ἐπιβοήθεια, mutual assistance, (i. e. one's aiding another upon, or in consequence of, that other's having aided him).* 4. It most commonly has in composition, however, the force of *thereupon*, denoting that one action takes place in consequence of another which has preceded it.

Μετά.

The original meaning of this preposition is *with*, and it is followed by the genitive, dative, and accusative. When construed with the genitive, it takes nearly the same sense as *σὺν* with the dative, except that *σὺν* indicates a nearer and more intimate union. Whatever is *with, in company with*, any person or thing, in a strict sense depends *on or from* that person or thing ; hence *μετὰ* takes the genitive in this sense ; whereas *σὺν* implies that the object is an *integral part* of another, something *inherent* in it, and therefore takes the dative, as expressing that *in or on* which any thing rests. When construed with the dative, which is an usage confined solely to the Poets, *μετὰ* signifies *among, between, in, by*. With the accusative, it indicates direction *behind, after, in the rear of* a thing. It is so used, partly of place, and partly of time ; since events which succeed each other in time, constitute a series of objects following *after* each other.

I. With the genitive. 1. *μετ' εὑρῷ, with me.* 2. *μετὰ καιροῦ, according to circumstances, (i. e. in conjunction with a suitable opportunity).* 3. *μετ' ἀρετῆς πρωτεύειν, to excel by means of virtue, (i. e. in conjunction with, and in consequence of the aid resulting from, the practice of virtue).* 4. In Homer, *μετὰ, with a genitive and neuter verb, denotes together with ; in com-*

mon with ; as, μετὰ δμώων πίνει καὶ ξοθή, he drank and ate together, or, in common, with his servants. Homer never uses it, when followed by the genitive, with any other than a neuter verb. Subsequent writers, however, join it, when a genitive follows, with an active verb, in order to express the joint action of two or more persons ; as, ξλασσε, τοὺς ἐναγεῖς Κλεομένης μετὰ Ἀθανατῶν, Cleomenes, in conjunction with the Athenians, drove out the polluted. Thucydides. 5. In Plutarch, *Alex.* 77. there is a deviation, in the construction of *μετὰ*, from previous usage ; as, τὴν Σιάτισιδαν προσαγαγοῦσα μετὰ τῆς ἀδελφῆς ἀπέκτεινε, having led forth Statira, she slew her together with her sister.

II. With a dative, as has been remarked, *μετὰ* occurs only in the Poets : as, 1. ὅφαινε μετὰ φρεσίν, *he planned in his mind.* Hesiod. (i. e. he planned together with his mind, and kept at the same time his deliberations concealed *within* his own breast). 2. χαῖται δ' ἐξόφωντο μετὰ πνοιῆς ἀνέμοιο, *his locks were agitated by the blast.* Homer. (i. e. *kept floating with the blast, or, amid the blast.*)

III. With an accusative. 1. μετ' ἀμύμονα *Πηλείωνα, next after the valiant son of Peleus.* 2. μετ' ἀμύμονας *Αἰθιοπῆας, to the good Ethiopians,* (i. e. going after, seeking for, journeying towards them). 3. In the Attic writers it is joined with *ἡμέρα* ; thus, μεθ' *ἡμέραν, in the day-time.* Eurip.—μετὰ τοτην *ἡμέραν, on the third day.* Plato.—οὔτε νυκτὸς οὔτε μεθ' *ἡμέραν, neither by night nor by day.* Plato. The principle on which the use of the accusative here depends has been explained in the introductory remarks on this preposition. 4. μετὰ χεῖρας *ἔχειν, to have in one's hands.* *vid.* Introductory Remarks.

IV. In composition it denotes, 1. change ; as, *μετατίθημι, I transpose, I change the place of a thing,* (i. e. I put a thing in a place, *after* having previously put it in some other place) : So also *μεταδοκέω, I change my opinion,* (i. e. I think, *after* having previously thought ; I think again, or anew). In the same way may be explained every verb compounded with *μετὰ* and indicating *change.* 2. reciprocity ; as, *μετάγγελος, a messenger sent between two parties.*

Παρὰ.

The primary meaning of this preposition seems to regard one thing placed *along side* of another. It is construed with the genitive, dative, and accusative. With the genitive, it is properly used in reference to an object, which *comes from* the *near vicinity* of another, and, in prose, is usually connected only with words which imply animated existence. With the

dative, it properly signifies *near, by the side of*. With the accusative, it denotes motion *towards, to, or by the side of*, or, *in the near vicinity* of any thing. Thus,

I. With the genitive. 1. ἐλθεῖν παρὰ τινος, *to come from any one.* 2. ἀγγέλλειν παρὰ τινος, *to announce on the part of any one.* 3. μανθάνειν παρὰ τινος, *to learn from any one.* 4. ἡ παρὰ τούτων εὐνοία, *the kindness of those persons, (i. e. proceeding from, shown by, them).* 5. οἱ παρὰ τοῦ Νικίου, *the messengers of Nicias, (i. e. those from Nicias).* 6. κατηγορεῖται παρὰ των Ἰουδαίων, *he is accused by the Jews, (i. e. the accusation against him proceeds from the Jews).*

II. With the dative. 1. παρὰ τῷ βασιλεῖ, *with the king, (i. e. near to, by, or on the side of, the king).* 2. παρὰ σοι, *with you, or, on you, or, in your power.* 3. παρὰ μνηστῆροιν, *among the suitors.*

III. With the accusative. 1. παρὰ νῆσος, *towards the ships.* 2. παρὰ Καμβύσεα, *to Cambyses.* 3. παρ' ὅλον χόν βίον, *through one's whole life, (i. e. moving parallel with the whole course of one's life).* 4. παρὰ τὴν πόσιν, *in drinking, (i. e. accompanying drinking, moving by the side of it).* 5. παρ' αὐτὰ τὰ ἀδικήματα, *at the very moment of the unjust transaction, (i. e. moving on at the side, or in the near vicinity, of the unjust transaction).* 6. παρὰ τὴν φύσιν, *contrary to nature, (i. e. passing by nature, disregarding it).* 7. παρὰ τὸ δίκαιον, *contrary to justice, (i. e. passing by justice).* 8. παρ' ὥραν, *unseasonably, (i. e. passing by a proper season).* 9. παρ' ἀξιαν, *undeservedly, (i. e. passing by desert).* 10. παρὰ τὰ ἄλλα ζῶα, *beyond all other animals, (i. e. passing by, or beyond, all other animals).* 11. οὐκ ἔστι παρὰ ταῦτ' ἄλλα, *there is nothing else besides this, (i. e. there is nothing accompanying it, nothing moving at the side; it is by itself).* 12. παρὰ τὴν ὑμετέραν ἀμέλειαν, *on account of your negligence, (i. e. moving on in the near vicinity of your negligence, accompanying your negligence, attendant upon it as a consequence).* 13. παρὰ τοῦτο, *in consequence of this, (i. e. attendant upon this as a natural consequence).* 14. παρὰ πολὺ, *by much, (i. e. moving on by the side of much).* 15. παρ' ὀλιγον, *by little.* 16. παρὰ μικρὸν ἥλθεν ἀποθανεῖν, *he had nearly lost his life, (i. e. he came close to the side of a little, &c.).* 17. παρὰ πολὺ ἐλέσθαι τὴν πόλιν ἥλθεν, *he was far from taking the city, (i. e. he came close to the side of much, &c.).* 18. παρὰ τοσοῦτον, *by so much, so far.* 19. παρ' ὀλιγον ποιεῖσθαι, *to think little of.* 20. παρὰ μῆνα τρίτου, *every third month.* 21. παρ' ἡμέραν, *every day.*

IV. In composition it frequently marks, 1. a faulty, or defective action ; as, παραβαλω, *I transgress, (i. e. I pass by, I*

disregard) : *παραβλέπω*, *I see imperfectly*, (i. e. I look *aside* : I do not look full at an object). 2. It signifies aside ; as, *παρένθεσις*, *insertion*, (i. e. something put in *by the side* of other things). 3. a near equality ; as, *παρόμοιος*, *nearly alike*, (i. e. *by the side*, near to the state, of being alike). It has also many other meanings, but they all flow so easily and naturally from the primitive as not to require any particular mention here.

Περὶ.

The original signification of this preposition is *about*, *around*. It serves to express the idea of *surrounding* or *in-closing on all sides* ; and consequently differs from *παρά*, which merely denotes previous proximity, i. e. on one side. When construed with the genitive, it is commonly to be translated by *of*, *concerning*, *about*, all of which, in their primitive signification, are properly used in relation to any thing *proceeding from* one object towards another. With the dative, there is, besides the primitive force of *περὶ*, the idea of *rest* or *continuance* ; with the accusative, there is a reference to *motion on or upon*. Thus,

I. With the genitive. 1. *περὶ τυρος λέγειν*, *to speak of*, or, *concerning any one*. (In such cases, the person speaking conceives himself as being *at* or *around* the object ; inasmuch as he has brought it within the compass of his knowledge, and has made it his own, either by actual inspection or contemplation ; and then what he says, comes, as it were, *from* the object). 2. *μάχσθαι περὶ πατρίδος*, *to fight for one's country*, (i. e. to fight *round about* one's country, in consequence of a right to demand our aid which naturally *proceeds from* her). 3. *τυραννίδος περὶ*, *for the sake of power*, (i. e. acting, carrying on operations, *round about* power, in consequence of some attractive charm *proceeding from* it). 4. *ποιεῖσθαι περὶ πολλοῦ*, *to value highly*, (i. e. to act, or employ one's self, *about* a thing, in consequence of a great value *emanating from* it). 5. *ἡγεῖσθαι περὶ μικροῦ*, *to think little of*, (i. e. to think of a thing in respect of a slight advantage *proceeding from* it ; to think slightly of it). 6. *περὶ πολλοῦ ἔστιν ἡui*, *he is of great importance to us*, (i. e. he is *round about to us* in respect of a great advantage ; in other words, we keep *round about* him in consequence of a great advantage which is to *result*). 7. In Homer *περὶ* with the genitive denotes *superiority* ; as, *περὶ πάντων ἐμμενεῖ ἀλλων*, *to be above all others*. Perhaps this peculiar meaning may have arisen in the following manner : To be *round about all*, implies superior activity, care, attention,

&c. and if πάντων ἀλλων, in the genitive, imply that this activity, care, attention, &c. are exerted in consequence of a request or a tacit consent proceeding from all the rest, who are conscious of the superiority of the individual in these respects, hence may be deduced the kindred idea of general pre-eminence on his part.

II. With the dative. 1. περὶ τῇ χειρὶ χρυσοῦν δακτύλιον φέρειν, to wear a golden ring on his hand, (i. e. round about, and remaining on, the hand). 2. περὶ γὰρ δἰς ποιμένι λαῶν, for he feared for the shepherd of the people, (i. e. his fears were active round about and remained continually connected with, &c.). 3. περὶ φόβῳ, from fear, (i. e. remaining round about fear; being directly under its influence).

III. With the accusative. 1. ὥχουν Φοίνικες πέρι πᾶσαν τὴν Σικελίαν, Phoenicians dwelt in the whole of Sicily, round about. (The circumstance of their dwelling in the island implies a previous coming to it, and hence the use of the accusative). 2. περὶ τούτους τὸν χρόνον, about this time, (i. e. round about, and advancing towards, this point of time). 3. περὶ λύχνων ἀφάσ, about night-fall; literally, about the hour of lighting lamps. 4. περὶ τρισχιλίους, about three thousand, (i. e. round about, and verging towards, three thousand). 5. ἐξαμαρτάνειν περὶ τινα, to offend against any one, (i. e. to offend about, and towards or against, one). 5. λέγειν πέρι τι, to speak upon any subject, (i. e. to speak about and upon it). 6. περὶ τι εἴναι, to be occupied about any thing, (i. e. to be about, and to direct one's efforts towards, any thing). 7. It is used in circumlocution with a proper name, like ἀμφὶ; as, οἱ περὶ Σωκράτην, Socrates, or Socrates and his disciples, or the scholars and friends of Socrates.) See the remarks on ἀμφὶ when thus construed). 8 In circumlocutions with nouns that are not proper names; as, τὰ περὶ τὴν ἀρετὴν, virtue, the same as ἀρετὴ alone. So also, οἱ περὶ φιλοσοφίαν, those who study philosophy: οἱ περὶ πήγαν, the hunters: &c.

IV. In composition περὶ often strengthens the sense; as, περιεργος, performing any action with extraordinary care and diligence, (i. e. being carefully engaged in examining round about it, and in seeing that nothing is left undone). So also περιαλγῆς afflicted deeply, (i. e. remaining round about sorrow; not leaving it). 2. In general, however, it has the meaning of round about, as well as the other shades of meaning which immediately result from it. Thus, περιαπέω, I take away what is round about: περιβαλω, I walk round about: περιαργυρόω, I silver over: περιεῖδω, I contemplate, &c.

Πρὸς.

This preposition, in its original signification, is used to express that *from which* any thing proceeds or emanates *towards* one's self. Hence it accords in this signification with the genitive, and is joined to it. It is followed also by the dative and accusative. When construed with the dative, it has the same original meaning as *παρὰ*, but more commonly means, *in the immediate vicinity of*. With the accusative, it indicates direction *from any thing to*, or *towards*, another. Thus,

I. With the genitive. 1. *τὸ ποιεύμενον πρὸς Λακεδαιμονίων*, *that which has been done by the Lacedæmonians*, (referring to an act proceeding or emanating from them). 2. *πρὸς ἀνδρὸς σοφοῦ ἐστι*, *it is the part of a wise man*, (i. e. it hangs or depends from, it forms part of, a wise man's duty). 3. *πρὸς θυμοῦ*, *of his free will, cordially*, (i. e. spontaneously emanating from his own breast). 4. *εἰναι πρὸς τινὸς*, *to be on any one's side*, (i. e. to hang upon, or from, one). 5. *πρὸς τινὸς εἰναι*, *to be an advantage to any one*, (i. e. to proceed or emanate from any thing towards one). 6. *πρὸς πατρὸς*, *on the father's side*; *πρὸς μητρὸς*, *on the mother's side*, (i. e. to hang or depend from, &c.) 7. *οἱ πρὸς αἵματος*, *the relations*, (i. e. they whom an intimacy regards which proceeds from blood). 8. It is used in oaths and entreaties; as, *καὶ σὲ πρὸς τοῦ σοῦ τέκνου καὶ θεῶν ἴκνοῦμαι*, and *I conjure you by your son and by the gods*, (i. e. by that paternal feeling which may be said to proceed from your son, and by that feeling of veneration which may be said to emanate from the Gods, as the exciting causes of these respective emotions). 9. *τῷ δ' αὐτῷ μάρτυροι ἔστων πρὸς τιθεῶν μακάρων, πρὸς τιθεῶν ἀνθρώπων*, *and let them both themselves be witnesses before the blessed gods and before mortal men*, (i. e. let them testify truly to the fact, on account of that feeling of respect which they must naturally have as well for the gods as for the rest of their own species. Here the feeling may be said to *emanate from the gods and from men*, as equally the exciting causes of it).

II. With a dative. 1. *πρὸς τούτοις*, *in addition to these things*, (i. e. remaining in the immediate vicinity of these things, and consequently added to, or united with, them). 2. *γινεσθαι πρὸς τοῖς πράγμασι*, *to be occupied with business*, (i. e. to be in the immediate vicinity of business and to remain therein). 3. *πρὸς τοῖς κριταῖς*, *with, or before the judges*, (i. e. in their immediate neighbourhood or presence).

III. With an accusative. 1. *πρὸς πατέρα τὸν σὸν*, *to or towards your father*. 2. *πρὸς μακρὸν Ὀλυμπον*, *towards vast Olympus*. 3. *σκοπεῖν πρὸς τι*, *to look to, or consider, any thing*.

4. πρὸς λόγον, *with regard to the matter.* 5. πρὸς τὸ βέλτιστον, *for the best,* (i. e. directed towards that which is best). 6. πρὸς οὐδὲν, *on no account,* (i. e. directed towards, referring to, no consideration). 7. πρὸς ταῦτα, *on this account; accordingly.* 8. πρὸς τὸ μέγεθος τῆς πόλεως, *in comparison with the size of the city,* (i. e. with reference to the size of the city). 9. πρὸς ἥβην, *with a contumelious manner,* (i. e. looking towards, resembling, insolence of manner). 10. οὐ πρὸς τοὺς ὑμετέρους λόγους, *not according to your words, or, not taking your words as a pattern.* 11. πρὸς δακτυοντα, *against the will of the god,* (i. e. looking boldly towards the god ; facing and opposing his decrees).

IV. In composition it generally signifies, 1. addition ; as, προσδίδωμι, *I give in addition; I give besides.* 2. towards ; as, προσπλέω, *I sail towards.* 3. against ; as, προσπταλω, *I stumble against.* 4. clearness, or adaptation ; as, προστέλλω, *I put on a garment, making it fit closely around the body,* (i. e. I bring it nearer to the body).

‘ Υπὸ.

This preposition is used in its original meaning, in reference to an object which *comes from the under part* of another object. In its common use it is connected with passive verbs, in order to mark the subject from which the action proceeds, or in whose power it was that the action should or should not take place. It is evident that ὑπὸ implies more than παρά, or even ἀπό, since it always expresses *efficiency in connexion with design, purpose, &c.* while with παρά it often remains undetermined whether the action is the result of *design, &c.* or not. With the dative ὑπὸ denotes *continuance under*, indicating submission, subjection, and also, in a stronger manner than the genitive, the instrument by (i. e. *under the abiding influence of*) which, a certain effect is produced. With the accusative ὑπὸ properly expresses *local direction towards the under part of any thing, under, &c.* Thus,

I. With the genitive, 1. τύπτεοθαι ὑπὸ τυρος, *to be struck by any one* (referring to its being *under the control* of him *from whom* the blow proceeded, whether he should give it or not). 2. ἀποθανεῖν ὑπὸ τυρος, *to be slain by any one.* 3. ὑπὸ ἀγγέλων φράξειν, *to tell by messengers,* (i. e. to tell *from under* the lips of messengers). 4. ὑπὸ κήρυκος, *by means of a herald.* 5. ὑπὸ μαστίγων, *by means of whips,* (i. e. by means of the effect resulting *from* any thing being placed *under* the action of whips).

II. With the dative, 1. ὑπὸ μάστιγι, *by means of, or with, a whip.* 2. ὑπὸ κήρυκι, *by a herald.* 3. ὑπὸ μάστιγοι, *by witnesses.* 3. ὑπὸ τινι εἶναι, *to be in subjection to one,* (i. e. to remain under

one's authority). 4. ὑπὸ σοφωτάτῳ Χείρῳ τεθραμμένος, brought up under the most wise Chiron. In these, and in every other instance of ὑπὸ being construed with the dative, there will be found more or less reference to an action which has lasted for some space of time.

III. With an accusative. 1. ὑπὸ τὴν γῆν ιέναι, to go under the earth. 2. ὑπὸ τὴν ἡώ, towards the east, (i. e. towards that region of the world which lies beneath the eastern sky). 3. ὑπὸ αὐγῆς δρᾶν τι, to examine any thing at the light, (i. e. to bring it to, and examine it under, the light). 4. ὑπὸ τὴν εἰρήνην, on the eve of the peace, (i. e. just beginning to move under, and feel the influence of, peace). Like the preposition *sub* in Latin, with the accusative). 5. ὑπὸ τοὺς αὐτοὺς χρόνους, about the same time, (i. e. just moving under, and being acted upon by, the same space of time). 6. ὑπὸ τι, in some measure, somewhat, (i. e. moving under and acted upon by an object in some degree).

IV. In composition ὑπὸ retains the above significations ; but often imports likewise, 1. decrease or diminution ; as, ὑπογελῶ, I smile, (i. e. I keep under a laugh) : ὑποβρέχω, I moisten a little, (i. e. I moisten in a degree under, or less than, what is usual or requisite) : ὑπελαύνω, I urge on gently, (i. e. I urge on in a degree under, or less violent than, what is usual or might be required). 2. privacy ; as, ὑπάγω, I withdraw privately ; I retire, (i. e. I lead under or concealed from observation, I withdraw from observation, whether it be myself or another). 3. the beginning of an action ; as, ὑποφαύσκω, to begin to shine, (i. e. to shine a little ; to shine under, or with less brilliancy than, its full power ; not to have attained as yet its meridian splendour).

General Remarks on the Prepositions.

Obs. 1. Prepositions are often used in an adverbial sense, their case being understood ; especially *ἐν* in Ionic, signifying *amongst others, amongst them, &c.* according as the context requires. So also *πρός* in Attic, implying *besides, particularly*.

Obs. 2. Hence in Ionic writers they are often put twice, once without a case, adverbially, and again with a case, or in composition with a verb ; as, *ἀν' ἀ' Οδυσσέως πολύητρις ἀνίστατο, up arose the sage Ulysses.* Homer. 'Εν δὲ καὶ ἐν Μέμφι, among others, in Memphis also. Herod.

Obs. 3. In composition with verbs, the prepositions are always used adverbially. Hence in the old state of the language, in Homer and Herodotus, it is customary to find the preposition and the verb separated by other words, and the former sometimes coming immediately after the verb ; as, *ἥμιν ἀπὸ λοιγῶν αρῦναι.* Homer. 'Απὸ μὲν σεωτὸν ἀλεσας. Herodotus. In these and other similar cases, this is not properly a *Tmesis*, i. e. the separation of a word at that time used in its compound-ed form ; but the prepositions at that time served really as adverbs,

which were put either immediately before, or after the verbs. Latterly, however, particularly in Attic, the composition became more close, and the prepositions were considered as a part of the verb. In Attic writers the proper *tmesis* is extremely rare. Otherwise, however, a simple verb is sometimes put, and with it a preposition with its case, where, on other occasions, a verb compounded with that preposition is put; as, ὑπέρ τίνα ἔχειν for ὑπερεχεῖν τίνα.

Obs. 4. The prepositions are often separated from their case; as, *τὸν γάρ σε τῷ νυκτὶ ταῦτη ἀνατροπαί*. In Attic this takes place, according to rule, with the conjunctions *μέν*, *δέ*, *γάρ οὖν*; as, *ἐν μὲν εἰρήνῃ, ἐν μὲν γὰρ εἰρήνῃ, ἐς μὲν οὖν τὰς Ἀθῆνας*; and with *πρός*, with the genitive, when it signifies *per*.

Obs. 5. Prepositions likewise are often put after their case; as, *νεῶν ἄπο καὶ κλισάων*, particularly in the Ionic and Doric writers, and in the Attic poets. This takes place, in the Attic prose writers, only in *περί* with the genitive, of which the instances are frequent.

Obs. 6. When a preposition should stand twice with two different nouns, it is often put only once by the Poets, and that too with the second noun; as, *ἢ ἀλλοὶ ἢ ἐπὶ γῆς*. Homer. *Σχιστὴ δ' ὅδος ἐς ταύτη Δελφῶν καὶ Δαντίας ἔγει*. Sophocles.

Obs. 7. Prepositions which mark a *removal, derivation, or motion from a place*, viz. *ἀπό*, and *ἐκ*, as well as those which signify motion to a place, as *εἰς*, are often interchanged with those which mark rest in a place, as *ἐν*, and *vice versa*.

Conjunctions and Adverbial Conjunctions, which govern the

INDICATIVE.

<i>Ἄθε, εἴθε</i> , ¹ <i>I wish, before the</i>	<i>"Ινα, where.</i>
<i>Past Tenses.</i>	<i>"Ινα, that, Imp. Fut. Aor.</i>
<i>Ἄστικα</i> , ² <i>as soon as.</i>	<i>Καὶ περ, although.</i>
<i>Ἄχρι</i> and <i>μέχρι</i> , <i>as far as.</i>	<i>Μέσφα, until</i>
<i>Ἐπίπερ,</i> <i>although.</i>	<i>Μὴ, lest.</i>
<i>Ἐπει</i> , ³ <i>{</i>	<i>Οπου, whilst.</i>
<i>Ἐπειπερ</i> , <i>{</i> <i>after, since.</i>	<i>Οφρα, whilst. Past.</i>
<i>Ἐπειτοι,</i> <i>{</i>	

OPTATIVE.

<i>Ἄθε, εἴθε, I wish, Present, and</i>	<i>"Ινα,</i>
<i>Fut.</i>	<i>Οφρα, } that, Past.</i>
<i>Interrog. Participles, with ἀντί.</i>	<i>Πῶς ἀν, how?</i>

1. *Ἄθε, εἴθε*, and other Particles, are sometimes joined with the Imperfect and 2d Aorist of *διέπειλω*, as *αἴθ' διέπειλες ἄγονος τ' ἐμέναι*, Hom.

2. *Αἰρίκα* introduces also an example or instance of any thing that has been said; *for instance; as for example*.

3. *'Επει* is used elliptically, before both the indicative and imperative, especially when what is spoken appears so certain that the person addressed may be defied to dispute it. As, *ἰπει διπόκριναι*, “*For (if it be not so) answer me.*”

SUBJUNCTIVE.

<i>Αν</i> , <i>ձան</i> , <i>ην</i> , if.	<i>Κᾶν</i> , altogether.
<i>Ἐπάν</i> , <i>ἐπειδάν</i> , since.	^ο <i>Οπως</i> , how, that.
<i>Ἐως</i> , <i>ձν</i> , until.	^ο <i>Οταν</i> , whenever.
<i>Ηνπερ</i> , although.	[*] <i>Οφρα</i> , whilst, Pr.
<i>Ινα</i> , } that, Pr. and Fut.	<i>Πρὶν ձν</i> , before.
^ο <i>Οφρα</i> , }	^ο <i>Ως ձν</i> , that.

INDICATIVE and OPTATIVE.

^ο <i>Οτι</i> , that.	^ο <i>Οπως</i> , how, that.
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INDICATIVE, OPTATIVE, and SUBJUNCTIVE.

[*] <i>Αχρι</i> , <i>μέχρι</i> , until.	[‘] <i>Οπότες</i> , }
<i>Ει</i> , ¹ if.	[‘] <i>Οπόταν</i> , }
<i>Μη</i> , forbidding. ²	^ο <i>Οτε</i> ,
<i>Μήποτε</i> , lest.	

INDICATIVE, OPTATIVE, SUBJUNCTIVE, and INFINITIVE.

^ο <i>Αν</i> , <i>κε</i> , ³ Potential.	<i>Πρὶν</i> , before.
^ο <i>Εως</i> , as long as.	[‘] <i>Ως</i> , that.
<i>Μήποτε</i> , lest.	

INDICATIVE, OPTATIVE, and INFINITIVE.

[’] <i>Επειή</i> , }	^ο <i>Ωστε</i> , so that. ⁴
[’] <i>Επειδή</i> , }	

1. Ει and οτε are used by the Dramatic Poets with the Indicative and Optative only. By Homer ει is used with the Subjunctive also, joined to ձν or κε. Ει γὰρ with the Indicative and Optative is used for *utinam*.

When ει is used with an Imp. or an Aor. Indicative, the Verb in the corresponding clause, preceding or following, is put in the Indic. with ձν, as ει μὴ τότε⁵ ιπόνουν, νῦν δν οὐκ εὐφραινόρην, Aristoph.

2. Μη, forbidding, with the Present, governs the Imperative; with the Future the Indicative; with the Aorist, when it refers to the Past, the Optative; when it refers to the Future, the Subjunctive.

3. These Particles, ձν used in prose, and κε and κεν in verse, give a Potential sense to the Verb. Thus in the Imp. ειχον signifies *I had*, ειχον ձն, *I would have*. In the 2d. Aor. ειπον means *I said*, ειπον ձն, *I would have said*.

The Present Optative with ձն is often used by tragic writers in the sense of a Future Indicative; thus μένοιμ ձն, Soph. *I will stay*.

*Αν, joined with indefinite pronouns and adjectives, signifies *soever*, as άπανθ' ον' ձն λέγω, Aristoph. *Whatsoever words I may speak: οτι κεν κατανεύσω*, Hom. *Whatever I may nod*.

*Αν in this case follows the Noun or Particle, and precedes the Verb.

*Αν is sometimes understood; as, ηλθον έγω, Theocr. i. e. ձն, *I would have come*.

4. These have ձն, expressed or understood, with the Optative.

OPTATIVE and SUBJUNCTIVE.

*Ἐπεὶν, after.**| Μη, lest.*

CONJUNCTIONS *Postpositive* are *γάρ, μὲν, δε, τε, τοιγάντι.*
 These are *Prepositive*, and *Postpositive, ἀν, ἀρα, δὴ, τρα.*
 The rest are *Prepositive.*

Signification of some of the Particles.

**Ἄρα.* 1. Most common meaning *therefore*. 2. Where it appears expletive it would seem, in fact, to have a meaning analogous to *in the nature of things, of course, ex ordine, &c.* 3. When interrogative it has the force of *num?* The difference between *ἄρα οὐ* and *ἄρα μή* is, that *ἄρα οὐ, nonne*, requires an affirmative answer; *ἄρα μή, num*, a negative, as *ἄρα* does alone; but *μή* imparts some degree of dubiousness to the question, and that for the purpose sometimes of irony.

Γε. is a restrictive particle. 1. Its most common meanings are *at least, indeed, certainly, however, &c.* as *εἰ μή δλον, μέρος γε*, “if not the whole, at least a part:” *ἴγαντος, I indeed, I at least, I for my part, &c.* In English, however, the sense of *γε*, in most combinations, can only be rendered by heightening the tone of the word to which it refers.

Γαρ. *For*, always follows other words, in which respect it resembles the Latin *enim*. It often occurs in answers, when it must be referred to something not expressed, as to *ναι* or *οὐ*, *οὐδὲν θαυμασίον, δρόθως λέγεις*, and the like. Thus, in answers, *ἴστι γάρ οὗτοι* is equivalent to *ναι* (“yes,”) or *δρόθως λέγεις* (“you speak rightly.”) *γάρ ίστιν οὗτοι*.

Δὴ. In prose never begins a sentence or member of a sentence; in verse it sometimes does, but not in Attic writers; 1. It signifies, *certainly, surely, without doubt, &c.* *Νῦν δὴ* with a past tense is, *just now, a little while since.* 2. This particle is also very commonly used in continuation of a recital, in which it is usually rendered *igitur, then.* 3. When joined with *καὶ* it signifies, *now, by this time, already.* *καὶ δὴ* is also used in asseverations, *indeed.*

Δῆπου and *δῆπονθεν*, signify 1. *doubtless, of course, and also,* 2. *ironically, to be sure, forsooth.*

Δῆθεν signifies 1. *ἀπὸ τοῦ δὴ* (i. e. *ἀπὸ τοῦ νῦν*), *forthwith, instantly.* 2. It has an affirmative force, but rather in deceit and simulation, than in declaration of truth. Hence it may often be rendered, *as if, forsooth, ostensibly, as was pretended.*

Δῆτα. 1. Appears to be put for *δὴ, now.* 2. It is used in ex-

horting, beseeching, &c. *yes, do, pray, I entreat.* 3. It is employed in questions, and answers to *tandem, prithee;* and 4. in affirmation or asseveration, *indeed, truly.*

Kai and *τε* serve for the simple union, both of single ideas, and of entire parts of a proposition. The connection by *τε* is more usual in the elder and poetic language than in Attic prose, and generally this particle is not merely put once between the two ideas to be connected, but joined to each of the connected parts, as *πατήρ ἀνδρῶν τε θεῶν τε.* This connection by *τε—τε* occurs with Attic prose writers only in the union of strongly opposed ideas, as *φέρειν χρὴ τά τε δαιμόνια ἀναγκαῖς τά τε ἀπὸ τῶν πολεμῶν ἀνδρεῖσσι.* *Thucyd.* 2. 64. With Homer, however, frequently, and, with the Attic poets, not rarely, in the union of kindred ideas, 1. *τε καὶ* connects more closely than the simple *καὶ*, and is chiefly used when ideas are to be represented as united in one supposition. Hence this kind of combination is also chiefly used when opposite ideas are to be assigned as closely connected, thus, *χρηστοί τε καὶ πονηροί—ἄγαθα τε καὶ κακά.* For this reason we also say *ἄλλως τε καὶ, particularly also, especially,* (i. e. in other respects, on other grounds, and also,) because *ἄλλως* already expresses a natural and strong antithesis to that which follows. 2. *καὶ—καὶ, as well—as, both—and.* This combination can only be adopted, when the combined ideas are of different kinds, but never in those which are perfectly homogeneous. Hence several substantives can always be connected by *καὶ—καὶ*, as *ἀπέκτισιν καὶ παιδας καὶ γυναικάς,—but of adjectives, only those which contain nothing homogeneous in their idea, as ἀνθρώπους εὐφήσεις καὶ ἀγαθοὺς καὶ κακούς, or καὶ πένητας καὶ πλουσίους, and the like; not πόλις καὶ μεγάλη καὶ πολυάνθρωπος, but μεγάλη τε καὶ πολυάνθρωπος.*

Mὲν. The opposition in which one member of a proposition stands to another can be stronger or slighter, and in both cases the Greeks use *μέν* and *δέ* for connection. The English particles *indeed* and *but* can only be used to designate the stronger opposition, and hence we are often deficient in definite expressions for the Greek *μέν* and *δέ*, which we then translate sometimes by *and, also,* sometimes by *but, on the contrary, yet,* sometimes by *partly—partly, as well—as also,* sometimes finally by *now, moreover,* and the like. 1. When *μέν* is put in the first member of a sentence, the thought necessarily turns to an opposite member with *δέ*. Several cases nevertheless occurs, where, with *μέν* preceding, the expected *δέ* does not actually enter. Namely, either the antithesis to the member found with *μέν* expressly exists, but declares itself so clearly by the position and subject that *δέ* can be omitted

(this is chiefly the case when temporal and local adverbs are used, which stand in a natural opposition between themselves, as ἐνταῦθα and ἐκεῖ, πρῶτον and ἔπειτα, &c.)—or the antithesis is indicated by another particle, as ἀλλά, αὐτάρ, αὖτε, &c.—or the antithesis lies only in the mind, but is not expressly assigned in the discourse. This last is chiefly the case when personal and demonstrative pronouns are used at the beginning of a proposition in combination with μέν, as ἐγώ μὲν προήργημαί, *I have formed the resolution* (another probably not.)—καὶ ταῦτα μὲν δὴ τοιαῦτα. These things are so circumstanced (but others differently). 2. Although where μέν occurs δέ must be supposed to follow, yet reversely, δέ does not necessarily imply a preceding μέν, but can be joined, without μέν preceding, to every proposition containing a farther developement and division of single consecutive circumstances, although the connection is then not so close as in the case of μέν and δέ. Also, δέ is frequently used at the beginning of a discourse, addresses, and questions, or in answers, where it always indicates an opposition conceived in the mind.

Περ. This particle is in signification intimately allied to γε, and denotes, conformably to its derivation from περί, *comprehension*, or *inclusion*, whence, like γε, it is employed to strengthen single ideas. It very frequently enters into combination with *relative pronouns*, as also with *temporal*, *causal*, and *conditional particles*, to confirm their signification. The sense of this particle also is generally indicated in English merely by a stronger intonation of the word; although it frequently also may be translated by *very*, *ever*. In combination with a participle we often translate it by *although*, or *how much soever*. Thus, λέγει, ἀπερ οὐ λέγει, δικαια πάντα. *He says all whatever he does say, justly.*—μήτε σὺ τόνδ', ἀγαθός περ ἔων, ἀποτάσσο κούρην, and thou, be thou never so excellent, (i. e. however excellent thou art) deprive him not of this virgin,—εἰπερ, if at all, provided that, if indeed.—ἔπειπερ, seeing that, since.—κατερ, with a participle, although.

Πῶς, *how*, is an adverb of manner. It is used, 1. in interrogation, as πῶς οὐκ ἀξιός εστι τοιοῦ; *how can he but be worthy of this?* 2. πῶς γάρ and πῶς γάρ δέ are used elliptically after negative sentences, and πῶς γάρ οὐ after affirmative sentences, as ἐκεῖνα μὲν ἀξια χάριτος καὶ ἐπαλνου κρίνω, πῶς γάρ οὐ; *I judge those things deserving of thanks and praise; for how can I judge otherwise? of course I judge them so.* 3. This particle, even not interrogatively used, retains its accent, when it signifies, *in some certain manner*, emphatically. And when, in this sense, πῶς μὲν—πῶς δέ are opposed, *in one manner, in*

another manner, or, in some respects, in other respects, custom retains the circumflex, although analogy requires πῶς μέν, πῶς δὲ, &c. The circumflex is also retained when πῶς signifies, *how, in what manner*, without a question. But when it signifies indeterminately, *in some manner or other; some how; in a manner*; it becomes an enclitic, and loses its accent.

Ποῦ signifies 1. *where?* 2. *whither?* 3. It retains its circumflex accent, even when used materially, as τὸ γὰρ ποῦ αὐτό τε ἐστι τι, κ. τ. λ. Aristot. although analogy would require it to be written πού.

Πον, an enclitic, signifies, 1. *Any where, or somewhere.* 2. It is used in speaking of things with some degree of uncertainty and caution, *probably, perhaps, as I guess, if I mistake not, &c.*

Τάχα. The primary signification is *quickly, speedily, soon.* This is its only sense in Homer. Next it signifies *perhaps*, and is used as synonymous with τῶς by Plato and others. To augment its signification, it is joined with other equivalent words, as τάχ' ἀν, εἰ τυχοι, καὶ τοῦτον ἡδίκει. Demosth. τάχα δ' ἀν τῶς οὐκ ἔθελοι. Aristoph.

Τοι, an enclitic, rarely standing alone, except in poetry, signifies *truly, surely, certainly, at least, indeed.* It is more frequently compounded with conjunctions and particles, 1. with δὴ and η; as, ητοι, δήτοι, having nearly the same signification as the simple τοι. 2. With οὐ, as οὐτοι, *certainly not, assuredly not, not at all.* 3. With γάρ and οὖν, as τοιγάρ, τοιγάρτοι, τοιγάροὖν, *therefore, hence, on this account.* 4. With νῦν, as τοινυν, *therefore, wherefore, &c.* This particle τοι is properly the old dative case (when ο was used for ω, the latter not having been as yet introduced into the alphabet, and when the adscript ο was used, if indeed it were not always). Hence τοι is equivalent to τῷ.

Ως. This particle has various uses. 1. It is elegantly construed with participles in the genitive; as περὶ Θαῖδος φησιν ὁ Κλιταρχος ὡς αἰτιας γενουμένης κ. τ. λ. “*Clitarchus speaks of Thais as having been the cause,*” &c. 2. It is joined in a similar manner with accusatives also, νομίζων or the like being understood, as εὑχετο δὲ πρὸς τοὺς θεοὺς ἀπλῶς τάγαθὰ διδόντας, ὡς τοὺς θεοὺς κάλλιστα εἰδότας. *He used to pray to the gods simply to give him what was good, since he thought the gods knew best.* 3. Ως, ὡς γε, ὡς δὴ, ὡς οὖν, ὡς γοῦν, sometimes signify *for, i. e. considered as, or, considered with reference or regard to, as ην δὲ οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν. Nor was he inelegant for (i. e. considered as) a Lacedæmonian.* Thucyd. ἀνήρ, ὡς δὴ τότες, *a man, for those times,* (i. e. considered with reference

to the age he lived in), κομψός που καὶ ἀστεῖος. So also, τοῦργον ἔξηχειβωσεν ὡς γε (or, ὡς δὴ,) κατ' αὐθωπον. *He finished the work with great exactness for a man,* (the limited capacity and faculties of human beings being considered). 4. Ής also signifies, *when, whilst, as soon as, &c.* In this sense it is elegantly repeated to express the celerity of an occurrence; as, ὡς εἶδον, ὡς μιν μᾶλλον ἐδυ χόλος. *As soon as he saw them, immediately, &c.* 5. It is often expressive of a wish; in verse, by itself; as ὅ Ζεῦ, ὡς Χαλύβων πᾶν ἀπόλοιτο γένος: Callim. *Jupiter, ut Chalybōn omne genus pereat.* But in prose εἴθε γε is often joined with it, or γε alone, some other word intervening; as, ὡς εἴθε γε καὶ ἔξεμέσαι δυνατὸν ἦν. Lucian. 6. It has sometimes the signification of ὅτι, *that.* 7. Like ὅτι it is also put before superlative adverbs and adjectives, &c. and strengthens the meaning, as ὡς τάχιστα, *as quickly as possible.* 8. Sometimes ὡς and ὅτι are conjoined before superlatives, when οὗτως may be understood, as ὡς δὲ μάλιστα, *in the same degree as what is most so.* 9. Ής is often joined with an infinitive, in the sense of *quemadmodum, or quantum, as, or as far as.* Thus ὡς εἰκάσαι, *as far as one may conjecture.* ὡς ἔμοιγες δοκεῖν, *as I think.* ὡς εἰπεῖν, *so to speak.* ὡς ἔμει εὐ μεμνῆσθαι, *as far as I well remember.* 10. It is sometimes put before ἔκαστος, as ὡς ἔκαστοι, *severally, quisque pro se.* 11. With the accent it stands for οὗτως, *so:* care, however, must be taken not to confound ὡς for οὗτως, with ὡς changed to ὥς because followed by an enclitic. 12. Ής with numerals, signifies *about*, as ὡς ἑκατόν, *about a hundred.* 13. Ής is sometimes put for εἰς or πρὸς. In these constructions, ὡς is not properly a preposition, but a particle, which is frequently joined with prepositions signifying direction towards a point, to indicate that the idea of the preposition must not be taken in a strict and definite sense, as ὡς πρός, ὡς εἰς, *as towards, as to, i. e. towards, to.* By reason of this frequent combination with prepositions, ὡς became gradually used as a preposition itself, and, as such, denotes approach, yet always with the collateral idea, that the approach is made at a distance, and with timidity or reverence. Hence it is chiefly, though not exclusively, used with persons; as ὡς τοὺς Θεούς—
ὡς τὸν βασιλέα.

Negative Particles.

The Greeks employ for negation the two particles οὐ (οὐχ, οὐχ) and μή, whose composition with other particles produces a double series of negatives, which, in certain combinations of

propositions, and under certain relations of sense, are used interchangeably, according to the same rule as the simple οὐ and μή themselves.

The difference between μή and οὐ is, that οὐ denies a thing itself, μή a thought of a thing. Hence οὐ is used absolutely, and independently of any foregoing verb expressed or understood, as οὐκ ἔστι ταῦτα, *this is not so*: whereas with μή, there must be either expressed or understood some verb significant of thought, suspicion, will; as μὴ ταῦτα γένηται, viz. φοβοῦμαι, *I fear lest this may happen*: μὴ τοῦτο δράσῃς, viz. δρα. *See that you do not do this*. Sometimes, however, it is rather the thought or will itself that is understood than any particular verb expressive of it; as μὴ κεῦθε.

From this primary and constant difference between μή and οὐ is derived the distinction made by grammarians, that οὐ denies and μή forbids. Οὐ τολμήσεις is, *you will not dare*, to one, who, we know, has not audacity enough to do so and so: μὴ τολμήσεις is, *dare not*, to one who in our opinion is audacious enough to do what we know the former will not do.

Hence it appears too why μὴ, not οὐ, is joined with conditional particles; as, εἰ μὴ, ἐὰν μὴ, δταν μὴ, &c. not εἰ οὐ, ἐὰν οὐ, &c. for by their very nature these particles indicate that something is proposed as a supposition or thought of some one. And, in the same manner, the relative δς is used with μὴ, when we intend it to have an hypothetical signification; as, τις δὲ δοῦναι δύναται ἐτέρῳ, & μὴ ἔχει αὐτός; *who can give things to another, if he has them not himself?* Had the expression been & οὐκ ἔχει αὐτός; the sense would have been, *the things which a person has not himself, how can he give to another?*

When μὴ is joined with participles, as is very frequently the case, the sense is properly, *if there be such*: thus, δ πιστεύων εἰς αὐτὸν οὐ κρίνεται, δ δὲ μὴ πιστεύων ἥδη κέκριται, δι τι μὴ πεπιστευκεν εἰς τὸ δνομα τοῦ μονογενοῦς νιοῦ τοῦ Θεοῦ. *John. 3. 18.* Here it is οὐ κρίνεται, because it is simply and fully denied that the believer is ever subject to condemnation; but it is μὴ πιστεύων as expressing negation in a supposed case, and δ μὴ πιστεύων is equivalent to *should there be any one who does not believe*, &c. while the phrase οὐ πιστεύων would imply same definite individual who actually does not believe. So it is δι μὴ πεπιστευκεν, i. e. *because, by supposition, he has not believed*; whereas δι οὐ πεπιστευκες would have been intended of some one person in particular.

The two negations are often combined together so as mutually to restrict or confine each other. This can take place in a two-fold manner, according to the order of position, thus

either οὐ μή or μὴ οὐ. In this combination, as in all other cases, οὐ denies objectively, and μη subjectively. Hence οὐ μή implies the idea of *no apprehension* being entertained that a thing will take place ; μὴ οὐ, on the contrary, the idea of an apprehension being entertained that a thing will *not* take place. Hence are derived the following rules.

1. Οὐ μή, is an extensive and emphatical negation, and indicates the imagining of a thing which should not and must not take place ; as, οὐ μὴ δυσμενῆς ἔσῃ φίλοις, *that thou wilt not* (I expect,) *be ill-inclined towards thy friends*, that is, *be not ill-inclined towards thy friends* : ἀλλ' οὔποτ' ἐξ ἐμοῦ γε μὴ μάθης τόδε, *yet never (must thou expect) that thou wouldest learn this from me*, that is, *yet never shouldst thou learn this from me*.

2. Μὴ οὐ, in dependant propositions, when the verb of the principal proposition is either accompanied by a negation or contains a negative idea in itself, destroy each other, and are often to be translated by *that* ; as, πρὸς τί βλέπων ἀπιστεῖς μὴ οὐκ ἐπιστήμη ἢ ή ἀρετή ; *with reference to what dost thou disbelieve that virtue is knowledge ?*—οὐκ ἀρνοῦμαι μὴ οὐ γενέσθαι. *I do not deny that it has taken place.*—πεισοῦμαι γὰρ οὐ τοσοῦτον οὐδὲν, *ώστε μὴ οὐ καλῶς θαυμεῖν*, *there will nothing happen to me so bad, but that I shall die nobly.*

3. In independent propositions, on the contrary, μη οὐ is used in combination with the subjunctive to express negative assertions with less positiveness and strength, and is to be translated by *indeed not, perhaps not*, and explained by the addition of an omitted verb, as *δρα*, and the like : thus, ἀλλὰ μὴ οὐκ ἢ διδαχτὸν ἡ ἀρετή, *but virtue may perhaps not be to be taught.*—ἡμῖν δὲ μὴ οὐδὲν ἄλλο σκεπτέον ἢ, ἢ ὅπερ νῦν δηλέγομεν, *but perhaps nothing else may be to be examined, than what we just now mentioned.* In the same manner is μὴ οὐ used also in combination with the participle to strengthen the sense of μή, and to render it more distinct and prominent ; as, δυσάλγητος γάρ ἀν εἴην, τοιάνδε μὴ οὐ κατοικιεῖσιν ἔδραν, *for I should be unfeeling, were it possible for me not to pity, &c.*

Of the Tenses and Moods.

TENSES.

1. GENERAL REMARKS.

1. In order to define accurately, and understand correctly, the peculiar signification of each tense, it is necessary that, besides the idea of *time*, regard should also be had to the *stage*

or *period* of the action which is expressed in the verb. For, as the time admits of being resolved into *three divisions*, being either *past*, *present*, or *future*; so the action also, considered as such, appears in a *threefold relation*, and must be conceived either as *completed* and *finished*, or as *developing* and *forming*, or as *at the moment of beginning* and *coming on*.

2. Now, both the point of time and the stage or period of the action are indicated in the verbal forms which we denominate tenses, and hence the peculiar idea of each individual tense cannot be properly understood, unless at the same time a correct conception be entertained of the relation which intervenes between the time and the action.

3. But the action in each of its three relations can fall into each of the three divisions of time; and hence arise *three times three, or nine tenses*, which we shall here develope according to their idea, illustrated with examples from the Greek, and designated, as far as these will suffice, by the usual grammatical appellations.

1. The action falls into the present time,
 - (A.) as completed or finished.—*γέγραφα*, *I have written*.—Perfect tense.
 - (B.) as developing or forming.—*γράφω*, *I write, am writing*.—Present tense.
 - (C.) as at the moment of beginning, or coming on.
—*μέλλω γράφειν*, *I am beginning to write, am just going to write, am on the point of writing*.—Compound future, formed with the present of the auxiliary verb.
2. The action falls into past time,
 - (A.) as completed.—*ἔγεγράφσιν*, *I had written*.—Pluperfect tense.
 - (B.) as developing.—*ἔγραψον*, *I wrote, was writing*.—Imperfect tense.
 - (C.) as at the moment of beginning.—*μελλον γράφειν*, *I was on the point of writing*.
3. The action falls into the future time,
 - (A.) as completed.—*γεγράφως ἔσομαι*, *I shall have written*.—Future perfect tense.
 - (B.) as developing.—*γράψω*, *I shall write, or be writing*.—Simple future tense.
 - (C.) as at the moment of beginning.—*γράψων ἔσομαι*, *I shall be on the point of writing*.

4. All the tenses here specified have a positive existence in a language, although they are not completely enumerated in the Grammar, which generally passes over such as do not possess an independent form, but are produced by composition with auxiliary verbs. In Greek, there is also the *Aorist*, the signification of which we shall develope in the remarks on the individual tenses.

2. Use of the Individual Tenses.

1. The *Present* expresses an action which *we are just now performing*, as in other languages ; as *γράφω*, *I write*, or *am writing* (am just now in the act of writing). The present tense is also used for assigning properties which are permanently connected with an object, or for the expression of a general sentiment, as *πάντα τὰ ἀγαθὰ διδωσιν δ Θεός*. *God gives all things that are good*.—*πολλῶν κακῶν ἀνθρώποις αἰτίας ἔστιν δ πόλεμος*. *War is the cause of many evils to men*. Hence in this latter usage it deserves the name of the *present aorist* ; for it is an acknowledged principle of universal grammar, that whenever time is signified without any farther circumscription than that of simple present, past, or future, the tense is *an aorist*.

2. The *Perfect* denotes an action as completed in *past* time, but *continued* in its consequences, or attendant circumstances, to the *present* ; as *γεγάμηκα*, *I am married*, (i. e. I have been and still continue married;) whereas *ἐγάμησα*, the aorist, signifies *I was*, or *have been, married*, without indicating whether the relation still subsists. Hence the perfect is generally used to denote a lasting and permanent state, or an action finished in itself, and it therefore often occurs in Greek where in English we use the present : as *ἀμφιβέβηκας*, *thou protectest*, (i. e. thou hast protected and still dost continue to protect). The continued force of the perfect accompanies it through all the moods ; as, *εἴπον, τὴν θύραν κεκλεῖσθαι*, *they gave directions for the door to remain shut*. *τὸ ἀγκύριον ἀνεσπάσθω*, *let the anchor be weighed and remain so*. *τεθναθή, lie dead*. *τεθνατην, may I be dead*, &c.

Several perfects are always used to denote only the finished action whose effect is permanent ; and therefore in English are translated by the present of some other verb, which expresses the consequence of the action contained in the Greek verb ; thus, from *καλέω*, *I name*, we have *κέκλημαι*, *my name is* ; *I am called* : from *κτίσομαι*, *I acquire for myself*, *κέκτημαι*, *I possess*, (i. e. I have acquired, and the acquisition continues mine) : *μνάομαι*, *I recall to my own recollection*, *μέμνημαι*, *I remember*, *I am mindful*.

3. The *aorist*, on the contrary, only denotes generally an action or occurrence of the past, without determining the period of its termination, and without leaving the mind any room to dwell upon it: thus, *ἐκτισθῆ ἡ πόλις* can be said of any town; on the contrary, *ἐκτισται ἡ πόλις* only of a town which has just been built, or which now exists in its finished state. Hence the name of this tense, (*ἀρχιστος χρόνος*,) the time being *undefined*, and no reference being to any fixed period.

As the aorist merely denotes an action of the past, undefined as to the period of its termination, and which does not leave the mind any room to dwell upon it, hence arises the usage of making the aorist often refer to a *quick* or *momentaneous* action, examples of which occur on almost every page of the Greek writers; as *τοὺς πελιαστὰς ἐδέξαντο οἱ βάρβαροι*, *the barbarians received (a momentaneous action) the targeteers, καὶ σίς φυγὴν ἐτρεψαν, and put them quickly to flight.*

As the aorist does not definitively mark the point of time when an action was performed, but only denotes generally that something *has taken place* at some period or other of the past, the Greeks use it also to indicate that something *has occurred repeatedly* at different periods, or that something *is wont to take place*. Such an aorist is translated in English by the present, or by the auxiliary verbs, *to be wont*, *to use*, &c. as *Σωκράτης ἐδίδαξε τοὺς μαθητὰς ἀμισθί*. *Socrates was wont to teach his disciples without any charge.* *Tù δοτρα ἐν τῇ νυκτὶ οἱ θεοὶ ἀνέργητον.* *The Gods cause the stars to appear above our heads in the night-season, (i. e. always do this).*

4. The Future tense expresses an action which is to be performed at a future period. Yet in Greek an accurate distinction must be observed between the *simple* future and that *formed with μέλλω* and the infinitive, as the former only assigns generally something which *is to take place at one period or other of the future*, while the latter always designates an action which *is to be begun at this moment*; thus *γράψω, I shall write*, (the time when the writing is to begin being undefined); on the contrary, *μέλλω γράψειν, scripturus sum, I am on the point of writing*, (am just now going to write).

5. The *Imperfect* expresses an action in past time, continued during another past action or its accompanying circumstances. Hence it is generally used to express a continuous action, and in narrative interchanges with the aorist which denotes something momentaneous.

The imperfect not only expresses continuance of action, but also, in consequence of this, *what is customary*. It differs from the aorist, however, in this latter signification, in that the

aorist denotes what is *always* customary ; the imperfect what was customary during a specified period of time.

In many verbs, from the poverty of external forms, the established distinction between the aorist and imperfect has disappeared. Thus, forms of the imperfect, as ἦν, ἤφη, ἤκλυε, ἤζειο, &c. are also used in the signification of aorists, which are partly not extant, partly less usual in these verbs. In the same manner also, aorists, as ἤστη, ἤλθε, ἤδυ, &c. frequently stand in the signification of the imperfect.

6. The *Pluperfect* denotes an action, which was already completed when another began, or while another continued. It is therefore to the Past, what the Perfect is to the Present ; and as the Perfect is frequently rendered into English by the Present, so the Pluperfect is often rendered by the English Imperfect ; as, ἐδεδολκεῖν, *I was afraid*, (i. e. I had been and still continued afraid).

7. The *Paulo Post Futurum*, or *Third Future Passive* as it is sometimes styled, is properly, both in form and signification, compounded of the Perfect and Future ; and, as the Perfect often signifies a continued action, this meaning remains in the Third Future, as ἔγγεγράψεται, *he shall continue, or stand, enrolled*. Consequently, this is the natural future of those perfects which have acquired a separate meaning of the nature of the present ; as, λέλειπται, *he has been left, he remains* ; λελειψεται, *he shall have been left, shall remain* ; but λειψθεσται, *he will be left, or deserted*. So κείτημαι, *I possess* ; κεκιῆσομαι, *I shall possess* ; but κτήσομαι, *I will acquire*.

In some Verbs the Third Future has a peculiar import : either, 1st. *It shall, I will*, as τεθάψεται, *he shall be buried* ; or, 2d. a hastening of the action, as φράξει πεπράξεται, *speak and it shall be accomplished immediately*. In this usage, the Third Future is used to express the rapidity of an action, by taking, not the beginning of it, but its completion, and the situation resulting from it. It is on this latter acceptation that its name of *Paulo Post Futurum* (*what will take place a little while after the present*, i. e. *futurum paulo post praesens tempus*) rests.

The Attics employ the Third Future Passive of several Verbs, as a simple Future Passive ; as in δέω, *to bind* ; παύω, *to cause to cease* ; κόπτω, *to cut*, &c.

8. Although the Greek language is richer than any other in independent forms, nevertheless a circumlocution is also frequently made use of by means of the auxiliary verbs εἰναι κυρεῖν, ὑπάρχειν and ἔχειν in connection with a particle, partly to supply deficient or to avoid inharmonious forms, partly to strengthen the signification. Thus, the subjunctive and opta-

tive of the perfect, both in the passive and active, are formed with *εἰναι* and the perfect participle, the independent forms being only very rarely used. But such circumlocutions frequently occur, particularly with the poets, even in the place of forms which are altogether usual, for the sake generally of strengthening the signification; as, *Ἐχων ἐστιν*, more emphatical than *Ἐχειν* alone, &c. Of the circumlocutions formed with *Ἐχειν*, those chiefly are to be remarked which express the idea of the continuous action; as, *τοιαῦτα φασὶ τὸν ἀγαθὸν Κρέοντα κηρύξαντα Ἐχειν* (for *κηρύξαι*) *such a command they say the good Creon has issued, (and it still continues)*. This kind of circumlocution, particularly with *εἰναι*, is very common in many writers, as, for example, Herodotus, who often employs it instead of the simple verbal form.

Of the Moods.

1. In simple propositions, the use of the *Indicative* is the same in all languages, as every thing which really exists, and every general sentiment pronounced unconditionally, must be designated by this mood.

2. The *Subjunctive* denotes the *conditional* and *dependent*, i. e. any thing which, in order to become real, requires the intervention of something else. From this general principle regulating its use are deduced the following shades of meaning, expressed by the same mood.

(A.) It is used in *encouraging* and *exhorting* in the first person plural, and in *warning* and *prohibiting* in the second person; because the performance of the action still *depends* upon the will of the person to whom the address is made; as, **Ιωμεν, let us go.—μηδενί συμφορὰν δρειδοης, reproach no one with misfortune.*

(B.) It is used to express something undecided with respect to its issue, and consequently dependent, 1. in questions implying doubt; as, *Ἐγώ τι ποιῶ; what am I to do?* —*εἴπωμεν ή σιγῶμεν; are we to speak, or remain silent?* —2. In negative propositions chiefly with *οὐ μή*, when something is not likely to be positively denied, but is only stated as unlikely to occur. In this case we commonly translate the subjunctive by the *future*; as, *οὐ μή εἰπω, I will not say.* —*ἐάν τοὺς φίλους κρατήσεις εὖ ποιῶν, οὐ μή σοι δύνωνται ἀνέχειν οἱ πολέμιοι, if you surpass your friends in conferring favours on them, your enemies will not be able to withstand you.*

3. The *Optative* denotes a thing purely imaginative, a mere human conception, abstracted from all reality and condition. Hence its use in simple propositions is very common and diversified, although it admits of being reduced to the following cases.

- (A.) Every occurrence which in and of itself is conceived as possible (whether the imagination employs it as an expectation, a hope, an apprehension, or as a merely assumed case), is expressed by the optative, usually in combination with the particle *δν*. In English we translate such an optative by the addition of the auxiliaries *may*, *can*, *might*, *could*, *would*, *should*, &c. as *ἴσως δν τινες ἐπιτιμήσειαν τοῖς εἰρημένοις*. *Some perhaps might find fault with the things that have been said.*—*οὐκ δν ἀνασχολην, I should not endure.*
- (B.) In the same light must the optative be considered, when it is used to express requests, commands, and even positive assertions, where with us it is, for the most part, translated by the imperative or the future. For in this usage there is couched merely a milder and more refined form of expression, chiefly adopted by the Attics, wherein we advance that which might be pronounced unconditionally and positively, merely as our own opinion and idea, and consequently do not anticipate the judgment of others. This peculiar usage is based upon the political equality of the Greeks, and more particularly that of the Athenians. Thus *οὐκ δν ἀποφεγγοις τὴν νόσον, you will not escape the disease,* (literally, *possibly you might not escape*)—*λέγοις δν ἀ δεῖ λέγειν, speak what you ought to speak,* (literally, *perhaps you might speak*).
- (C.) The optative is also used for the expression of a *wish*, (for a wish is the idea that something can be, united with the desire that it may be), sometimes accompanied by the particles *ει*, *εἰθε*, *ει γάρ*, *ώς*, and sometimes without them: as, *καλήν σοι θεοί διδοίεν τύχην, may the gods give you prosperity.*—*ὦ παῖ, γένοιο πατρὸς εὐτυχεῖσιερος, O my son, may you be more fortunate than your father.*



Use of the Indicative, Subjunctive, and Optative in Dependent Propositions.

PRELIMINARY REMARKS.

Use of the Particle ἀν.

1. The particle *ἀν*, is synonymous with the Epic *κα* or *καν*, and imparts to the verbal expression, which it accompanies, the accessory idea of *conditionality*, i. e. it denotes that the thing of which we discourse is conceived as dependent upon certain circumstances. The use of this particle is therefore extremely various, as it is applied in all cases where a thing or an idea is not to be expressed absolutely and of itself, but as dependent on contingencies, consequently as uncertain, doubtful, difficult, probable, or generally as possible. Hence *ἀν* is frequently associated with other particles, to limit or modify their sense. On the use of *ἀν* in independent propositions, the following must be observed :

- (A.) In connection with the *optative*, with which in the common language it is most frequently employed, *ἀν* denotes that the mere idea expressed by the optative is also conceived in a relation to reality, i. e. as realizing itself under certain circumstances ; thus, *οὐκ ἀνασχοίμην*, *I cannot possibly endure* (the enduring appears to me impossible in and of itself, without any regard being paid to existing circumstances, or the operation of contingencies) ; on the contrary, *οὐκ ἀν ανασχοίμην*, *I should not endure*, (the circumstances would not be of that kind that I should endure).
- (B.) In connection with the *subjunctive*, *ἀν* is used in simple propositions only by Homer and the poets, to denote that an event will be realised merely through existing circumstances ; thus, *ἥς υπερφοιλήσοι τάχ' ἀν ποτε θυμόν δλέσσῃ*. (*Hom. Il. 4, 205.*) *through his pride it will happen that he will soon lose his life*, (*δλέσσει* would express the loss of life as a positive assertion without regard to existing circumstances ; but *δλέσσῃ* *ἀν* implies that the loss of life is conceived in a purely objective sense, and as the consequence of pride.)—In like manner, (*Il. 4, 182.*) *τὴν μὲν ἐγώ σὺν νῆσι τ' ἔμη καὶ ξμοῖς ἐτάροισιν πέμψω, ἐγώ δὲ κ' ἄγω*. Here the future *πέμψω* designates the positive subjective assertion, but *ἄγω κα* a case brought about by circumstances. The

English translation of such a subjunctive by the future, by no means actually corresponds to the true sense, but a nearer approximation to it is furnished by the construction *it will happen that*.

- (C.) In the connection of *ἄν* with the *indicative*, a distinction must be made between the different cases : 1. *ἄν* is only very seldom joined to the indicative of the present and future, to soften the positive assertion and to invest it with an air of uncertainty ; as, *οὐκ οἶδεν ἄν*, *I dont exactly know, I dont rightly know.*—*οἴμαι ἄν*, *I should suppose*—*κινδυνεύει ἄν εἰναι*, *It would seem to be*.—In this manner Homer frequently uses *ἄν* in connection with the future, as (*Il. χ', 42.*) *τάχα κέν εἰ κύνες καὶ γῦπες ἔδονται*. *Soon perhaps will the dogs and vultures devour him.*—(*Il. δ', 76.*) *καὶ κτέ τις φόβ' ἔργει, and thus perhaps some one will say.*—Also *ἄν* sometimes appears with the indicative of other tenses in the same signification ; as, (*Xen. Cyrop. 7. 1. 38.*) *ἴνθα δὴ ἔγρω ἄν τις δοσού ἀξιον εἴη τὸ φίλεισθαι ἀρχοντα ὑπὸ τῶν ἀρχομένων*. *Then one might see, &c.* 2. With the indicative of preterites, particularly of the imperfect and the aorists, *ἄν* denotes that an action has not taken place merely once and at the same definite period, but as often as circumstances occurred to occasion it ; hence in English translation we either express it by adverbs, as *generally, usually*, or by verbs *to be wont, to use*, or, according to an idiom, not unlike the Greek, by *would* ; as, *ὅκως ἔλθοι εἰς ἄλλην οἰκλαν, ἀπεκλάνεται ἄν*. *As often as he came to any other dwelling, he used to be driven away.*—*εἰτ' οὐκ εἰχον ἄν*, *then again I should have nothing, used to have nothing.*
- (D.) Sometimes *ἄν* is joined even to the *imperative*, to soften the positiveness of the expression contained therein ; as, *ἴδρασον ἄν, εὖ τοῦτο τοθεν ἄν*, *I should have done it, that you may well suppose.*
- (E.) When *ἄν* is joined to the *infinitive* or *participle*, the event expressed in the verbal form is represented by it as *conditional* and *merely probable* ; as, *ἐνθυμίζον ἥσθι-ώς ἄν σφισι τὸ ἄλλα προσχωρήσειν*, *they thought that the rest would readily surrender to them.*—*εὑρίσκω ταύτην ἄν μόνην γενομένην τῶν μελλόντων κινδύνων ἀποτροπήν*, *I find that this would be the only way of averting the dangers which threaten.*

Interchanged use of the Indicative, Subjunctive, and Optative.

IN

SUPPLEMENTAL PROPOSITIONS.

1. The particles made use of for assigning the *time* and *cause*, are the following : (a) for both the *time* and *cause* ; ἐπει, ἐπειδὴ, ὡς, δῆτε.—(b) for the *time* alone ; ἡντικα, δπότε, ἔως.—(c) for the *cause* alone ; διτι, διότι.

2. The following are general rules for the construction of these propositions :

- (A.) The *Indicative* always stands in direct discourse after temporal and causal particles, when the time and cause are assigned *unconditionally* and as *facts* ; as οὐ δοκεῖ σοι τόδε προνοιας ἔργῳ ξοιχέναι, τὸ, ἐπει ἀσθενής ἐστιν ἡ ὄψις, βλεφάροις αντίην θυρῷσαι ; does not this appear to you to resemble a work of Providence, since the sight is weak, (a fact), the guarding it with eye-lids like the doors of a house?
- (B.) The *Subjunctive* is used in a supplemental proposition, when this proposition appears as conditional, and the temporal and causal particles then receive &ν ; as, Κῦρος ὑπέσχετο, ἀνδρὶ ἐκάστῳ δώσειν πέντε ἀργυροῦ μνᾶς, ἐπάντις Βαβυλῶνα ἥκωσι, Cyrus promised that he will give each soldier five minæ of silver, whenever they arrive at Babylon.
- (C.) The *Optative* stands in a supplemental proposition, when mere ideas and conceptions are assigned, consequently for the most part after temporal particles, to express not an individual circumstance, but cases of frequent recurrence ; as, ταῦτα λέγων δὲ Σωκράτης οὐδὲ μόνον τοὺς συνόντας ἐδόκει ποιεῖν, δπότες ὑπὸ τῶν ἀνθρώπων δρῶντο, ἀπέχεσθαι τῶν ἀνοσιῶν καὶ ἀδικιῶν ἔργων, ἀλλὰ καὶ δπότε δὲ ἐξημιλα εἰεν, ἐπειπερ ἥγκασιντο, μηδὲν ἀν ποτε, ὃν πράττοισιν, Θεοὺς διαλαθεῖν. By dint of such remarks as these, Socrates appeared to make those, who associated with him, abstain from unholy and unjust actions, not only when they might be seen, (i. e. as often as they were seen), by men, but also when they might be, (i. e. as often as they were) in private, since they would entertain the conviction, (i. e. would always remain under the impression) that nothing of the things which they might do, (i. e. from time to time do) would ever for a moment, (force of the aorist) escape the observation of the gods.

Of the use of the Indicative, Subjunctive, and Optative in Transitive Propositions.

When a transitive verb has for its object a clause or part of a sentence, this clause is denominated a transitive proposition. Thus, *Ἐλεγον διτι Κῦρος ἐτέθνηκει*. *They reported that Cyrus was dead.* Here the clause *διτι Κῦρος ἐτέθνηκει* is the object (or accusative) of the verb *Ἐλεγον*. This clause, therefore, is called a transitive proposition, because it is reached by the action of the principal verb.

A near relation of a similar nature obtains when we take into consideration the *aim* or *intention* of an action. For here the action of the verb is evidently conceived as directed in its effect upon the intention. Thus, *Λέγω, ὅτα εἰδῆς*. *I speak, that you may know.* Here the intention of the action is expressed by *ὅτα εἰδῆς*, and the action itself, as expressed by the verb *λέγω*, is evidently directed in its effect upon the intention of that action as expressed by the following clause.

Hence arise two kinds of transitive propositions, 1. Transitive Propositions for assigning the Object: and 2. Transitive Propositions for assigning the Intention.

I. Transitive Propositions for assigning an Object.

General Rule. These transitive propositions invariably take the *indicative* when any thing is expressed unconditionally or adduced as a fact; on the contrary, they have the *optative*, when we merely assign the opinions and ideas of others: thus, *Πάντες ὅμολογοῦσιν ὡς αἱ μάχαι χειρονοται μᾶλλον ταῖς ψυχαῖς, η ταῖς τῶν σωμάτων ὁρμαῖς*. Here *χειρονοται*, the indicative, marks an actual and acknowledged fact.—*Τισσαφέρνης διαβαλλει τὸν Κῦρον πρὸς τὸν ἀδελφὸν, ὡς ἐπιβούλευοι αὐτῷ*, (*that he was plotting against him*). Here the optative *ἐπιβούλευοι* is used because it was the *opinion* of Tissaphernes (sincere or not is immaterial) that Cyrus was plotting against his brother.

In oblique discourse, *ὅτι* and *ὡς* are usually indeed followed by the optative; but even here the indicative enters when actual events and positive assertions are assigned. Thus, If I say, *Ἐλεγεις, διτι Ζεὺς τὴν δικαιοσύνην ἔπειψε*, I indicate that I myself also believe that Jupiter did so: but if I say *Ἐλεγεις διτι Ζεὺς τὴν δικαιοσύνην πέμψεις*, I merely state the supposition of him who said so, whether true or false.

Moreover, the indicative often stands in oblique discourse

on account of the person being introduced as speaking himself, or being conceived as speaking himself in the midst of the narrative ; as, Θηραμένης συμβούλευων τοῖς Ἀθηναῖοις ἔλεξεν, ὃς χρὴ πειθεσθαι λακεδαιμονίοις καὶ τὰ τείχη πειραϊδεῖν. Here *χρὴ*, the indicative, introduces Theramenes as speaking himself.

II. Transitive Propositions for assigning the Intention.

General Rule. The particles made use of for assigning the intention are *ἴνα*, *ὅπως*, *ὅφεται*, *ὡς*, *ἔως*, and *μή*. These intentional particles are joined with the *subjunctive* when the verb of the principal proposition (the leading verb in the sentence) is a *present* or *future* ; on the contrary, with the *optative*, when it is a *past* tense.

Illustration. The following remarks will serve to establish the truth of this rule. The *intention* is an idea, existing in the mind of the agent, of a result to be effected by the action. The accomplishment of the intention is made strictly conditional by the action, that is, the intention can only be accomplished by the action. Hence the intention really exists only so long as the action either is performed or is to be performed, and must therefore in this case, after a present and future, be expressed in the subjunctive. But if the action has been performed, the intention no longer exists, but the idea only remains that it was performed with a certain intention, and therefore in this case, after a past tense, the optative must be used.

Examples under this rule. *Ἄγω ἵνα εἰδῆς, I speak, that you may know.*—*Ἐλεξα ἵνα εἰδεῖς, I spoke that you might know.*—*περιμενῶ, ἔως ἀνοιχθῇ τὸ δεσμωτήριον, I will wait until the prison be opened.*—*περιεμένομεν ἔως ἀνοιχθεῖται τὸ δεσμωτήριον, we waited until the prison should be opened.*

Use of the Indicative, Subjunctive and Optative, in Relative Propositions.

1. The words made use of for designating relation are the relative pronouns *ὅς*, *ὅστις*, *οἷος*, *ὅσος*, &c. and relative particles, as *οὗ*, *ὅπου*, *ἐνθα*, *ἐνθεν*, *ὅθεν*, *ὅποι*, *ὅπως*, *ὡς*, *ἵνα*, &c.

General Rule. The *Indicative* enters the relative proposition in all cases wherein any thing is expressed unconditionally and as a fact, even in narrative also, where the *optative* might be expected ; the *Optative* is used to designate a mere

idea, chiefly therefore in assigning not a single and definite, but a frequently repeated, action ; the *Subjunctive* stands after relatives in mentioning present and future things, to express an assumed case or existing intention ; and, in this last case, the particle *ἄν*, in Attic prose always, and generally with Epic writers and the Attic poets, accompanies the relative.

Hence we deduce the following observations. 1. The *Indicative* stands in the relative proposition, when the verb of the principal proposition is a preterite, present, or future, and an event is expressed as definite and unconditional. 2. The *Optative* stands in the relative proposition after a preterite, present, or future, to express mere thoughts and ideas : 3. The *Subjunctive* can only stand after the present, or future, and that under the above-mentioned conditions

Imperative.

1. The *Imperative* denotes that the action expressed in the verb is required to take place or not to take place ; consequently that, in the conception of the person requiring, it appears as necessary.

2. Hence in Greek, as in other languages, the imperative is used in *accosting*, *requesting*, *commanding*, *exhorting*, &c. Finally, it stands in the present when the action is conceived as continuous or permanent ; and in the aorist, when as transient or momentaneous. Hence the imperative of the present occurs most frequently when an action already begun is to be continued ; the imperative of the aorist, when one not yet begun is to be undertaken ; as Θάρρος, ὁ φίλε ! *keep up your spirits my friend !—* Ακούσοντας τοινυν, ὁ Κροῖσε, *hear then, O Cræsus.*

3. If the requisition is to be expressed negatively, as a *prohibition*, or *dissuasion*, the negative *μή* must always be used. In this case also the imperative stands in the present, when the action is conceived as permanent, consequently always when, being begun, it is to be discontinued. On the contrary, instead of the imperative of the aorist, which should enter when the action is conceived as momentaneous, therefore principally, when an action not yet begun is to be omitted, the Attics, at least, commonly use the subjunctive of the aorist : thus, *μή μου ἀντιλέγεις* refers to the contradiction having already begun : “*Dont be contradicting me :—*” whereas *μή μου ἀντιλεξῆς* is used when the contradiction is to be prevented. So *μή κλέπτεις* and *μή κλέψῃς*, the former a general dissuasion from theft, the latter in reference to a particular and individual case.

4. The Greeks form also an imperative of the perfect. Such an imperative denotes either a *permanent state*; or it refers merely to the recollection of some past occurrence, and is used in assuming that a past action has been performed at a different time or in a different manner from what is really the fact; or it indicates generally a perfectly finished action.

5. The imperative following *οἶσθ' ὅτι*, *οἶσθ' δ*, *οἶσθ' ως*, is to be explained elliptically in the same way as the English constructions of this kind, wherein the imperative, which follows in the Greek, precedes; as, *οἶσθ' δ θρασον*; *do, you know what?* —*οἶσθ' ως πολησον*; *make it, you know how?*

The *Infinitive Mood* has already been considered under the Syntax, to which the Student is therefore referred.

PROSODY.

Prosody, in its common acceptation, treats of the quantity of syllables in the construction of verses. In the ancient Grammarians, *προσῳδία* applies also to accent.

The vowels *ε*, *ο*, are naturally short; *η* and *ω* naturally long; but *α*, *ι*, *υ*, are called doubtful, being long in some syllables, and short in others. The quantity of syllables is determined by various methods:—

1. POSITION.

A short vowel, or a doubtful vowel, before two consonants or a double letter, is almost always long; as *δεινὴ δε κλαγγή*, *αὐτῷς ἐμος Ζεύς κατὰ φρένα, πολλὰς δ' ιφθίμους*. Hom.

This rule holds good in epic poetry, except in some proper names, and in words which could not be used in any other situation in the verse. The following exceptions to the rule must be attended to in scanning the *Dramatic writers*.

1. A short vowel before a soft mute, (*π*, *κ*, *τ*,) or an aspirate mute, (*φ*, *χ*, *θ*,) followed by a liquid, (*λ*, *μ*, *ν*, *ρ*,) and also before the middle mutes (*β*, *γ*, *δ*,) followed by the liquid *ϝ*, is much rather left short than lengthened by the Attic poets.

2. A short vowel before a middle mute, followed by *λ*, *μ*, *ν*, is almost always long. In Euripides such syllables are always

long ; but in Æschylus, Sophocles, and Aristophanes, they are sometimes short.

A short vowel before two consonants, neither of which is a liquid, or before two liquids, is always long ; as,

σε πολλὰ δὴ καὶ τῶνδε γενναῖω πατρὶ. Eurip.

A short vowel is sometimes made long before a single liquid, which should be pronounced as if written double ; as *ἴλλαβε* pronounced *ἴλλαβε* ; *ἱλώρια* pronounced *ἱλλώρια*.

A short vowel ending a foot, before *ρ* in the beginning of the word following, is sometimes lengthened in the dramatic poets ; as,

τοῦτ' ἔστιν ἥδη τούργον εἰς ἐμὲ φέπον.
σὺ δὲ οὐκ ἀνέξει; χρῆν σ' ἐπὶ φητοῖς ἄρα.

Eurip. Supp. 461.

This license is of course employed only when the short syllable is the *last* of a foot : when it is the first of a foot it is left short (since even in the odd places of the verse an iambus is preferable to a spondee) ; but that the lengthening depends on the power of the inceptive *ρ*, and not merely on the force of the *ictus metricus*, is evident from the fact that a short syllable cannot be so lengthened, in the iambic trimeter, before any other single consonant.

A short syllable is often made long, when the next word begins with a digammated vowel : as *σε οἱ*, for *Fοἱ*, Hom. ; *μέλανος οἵνοι*, for *Fοίνοι*, Hom. ; *οὐδὲ οὐς*, for *Fοὺς*, Hom. In many instances, however, there is no need of having recourse to the insertion of the digamma, but the lengthening of a short syllable may be explained by the doctrine of the cæsural pause, that is, the pressure of the voice on the syllable in question, or, as it is sometimes called, the *ictus metricus*. (*vid. Observations on the Cæsura.*)

2. ONE VOWEL BEFORE ANOTHER.

One vowel before another does not suffer elision, as in Latin, at the end of a word, unless an apostrophe is substituted. (For farther remarks on elision, see in general, Appendix B.)

One vowel before another or a diphthong is short, unless lengthened by poetic licence ; as *πολῦάικος πολέμοιο*, Hom. *Ταλαῖονιδαο ἀνάχτος*, Hom.

A long vowel or a diphthong is mostly short when the next word begins with a vowel ; as *ἄρη ἐν εἰαρινῇ διε*, Hom. *ἥμετέρῳ ἐν οἴκῳ, ἐν*. Hom.

Obs. A long vowel or a diphthong may be considered as consisting of two short vowels. If the latter is supposed to

suffer elision, the former will of course remain short; as *οἰκο' εὐ.*

3. CONTRACTION.

A contracted syllable is always long, as *Ὥφιες*, *Ὥφις*; *ἴερδς*, *ἴρδς*.

Two successive vowels, forming two syllables, even in different words, frequently coalesce in poetry; thus *θεδς* becomes a monosyllable, *χρυσέφ* a dissyllable, and in *ἢ λάθετ'*, *ἢ οὐκ* *ζνόησεν*, Hom. *ἢ οὐκ* are pronounced as one syllable (*youk.*)

4. COMPOSITION AND DERIVATION.

Words compounded and derived follow the quantity of their primitives, as *ἄπιμος* from *πμή*, *φῦγή* from *ἔφυγον*.

Α, privative, is short, as *ἄπιμος*; but long in *ἀθανατος*.

Ἄρι, *ερι*, *βρι*, *δυς*, *ζα*, are short, as *ζαθεος*.

Penultima of Nouns and Adjectives increasing in the Genitive.

GENERAL RULE.

The doubtful vowels in the penult. of Nouns and Adjectives increasing in the Genitive, are for the most part short.

Α is short, as *σώματος*. Except in

The Doric Genitive, as *Ἀτρειδᾶο*, *μουσᾶων* for *μουσᾶων*.

Κέρας, *κέρατος*; (vid. page 42.) *χρᾶς*, *χρᾶτος*; *ψᾶρ*, *ψᾶρδς*; *Θώραξ*, *Θώρακος*; *Ιέραξ*, *Ιέρακος*; *κόρδαξ*, *κόρδακος*; *νέαξ*, *νέακος*; *έλξ*, *έλγός*; *σύρφαξ*, *σύρφακος*; *Φαλαξ*, *Φαλάκος*; and, in general, all Nouns ending in *αξ* pure, are long.

Genitives in *ᾰνος*, as *τιτάν*, *τιτάνος*, except *τάλᾰνος* and *μέλᾰνος*.

The Dative Plural of Nouns which have the penult. of the Genitive Singular long; as *γιγάσι*, *πᾶσι*, *τυψᾶσι*. But *α* is short when the Dative is formed by syncope; as *ἀνδρᾶσι*, *πατρᾶσι*, *μητρᾶσι*. (vid. page 43.)

I is short, as *ἴρις*, *ἴριδος*. Except in

Words of two terminations, as *δελφῖν*, *δελφῖς*, *δελφῖνος*.

Monosyllables as *θῖς*, *θινός*; but *Δίς*, *Δίνός*, *τίς*, *τινός*, are short.

Nouns in *ις*, *ιθος*; *ιψ*, *ιπος*; *ιξ*, *ιγος*; *ιξ*, *ιχος*; as *Ὥφιις*, *Ὥφιτος*; *τέττιξ*, *τέττιγος*; *μάστιξ*, *μάστιγος*; *φοινιξ*, *φοινικος* (yet always *Θρηικες* in Homer.)

But in *ιψ*, *ιθος*; *ιξ*, *ιχος*, *ι* is generally short, *χέρνιψ*, *χέρνιθος*; *θριξ*, *τριχος*; *στιξ*, *στιχος*.

Υ is short, as $\pi\bar{\nu}\rho\pi\bar{\nu}\rho\acute{\delta}\varsigma$. Except in

Words of two terminations, as $\phi\delta\varphi\kappa\nu$ and $\phi\delta\varphi\kappa\varsigma$, with $\kappa\tau-$
 $\varrho\nu\xi$, $\kappa\tau\varrho\nu\xi\kappa\varsigma$.

Γρῦψ, γρυπός; *γὺψ, γυπός*, are common.

Penultima of the Tenses of Verbs.

The quantity of all Tenses generally remains the same as in the Tense from which they are formed; as from **χρινω* are formed *ἐχρινον*, *χρινομαι*, *ἐχρινόμην*; from **χρινω* are formed *κέχρικα*, *κέχριμαι*, *ἐκριθην*.

The *Perfect* follows the quantity of the First Future, as φώνα, φυσιώ, πέφυκα.

Verbs in $\pi\tau\omega$,—except those in $\upsilon\pi\tau\omega$, and $\pi\iota\pi\tau\omega$ and $\phi\iota\pi\tau\omega$,—shorten the penultima of the *Perfect*.

In the Attic reduplication the penultima is short, as *δρύττω*, *δρυγχα*, *δρώρυχα*.

The *Perfect Middle* follows the quantity of the Second Aorist, as ἐτύπον, τέτυπα; except βέβριθα, ἔργηγα, κέκραγα, κέχρηγα, μέμυκα, πέπραγα, πέφρηκα, τέτρηγα, &c.

The doubtful vowels before σ are long, as $\tau\epsilon\tau\bar{\nu}\alpha\sigma\iota$, $\delta\varepsilon\kappa-\nu\sigma\iota$. (*vid.* pages 34 and 141.)

In the *First Aorist* Participle, $\alpha\sigma\alpha$ is long.

In the Second Conjugation α is short, except in the Third Person Plural of the Indicative Mood, the Subjunctive Mood, and the Participles of the Active Voice; *ἰστᾶμεν*, *ἰστᾶθι*, *ἰστά-ραι*, *ἰστᾶσσο*, &c.

In the Ionic dialect α is short in the penult. of the præter Tenses, as $\gamma\epsilon\gamma\alpha$, $\gamma\epsilon\gamma\omega$; in the Third Person Plural of the Passive Voice, as $\acute{\epsilon}\acute{\alpha}\tau\alpha$, $\delta\acute{e}\mu\eta\acute{\alpha}\tau\alpha$; in the Second Person of the First Aorist Middle, as $\acute{\epsilon}\acute{\zeta}\nu\eta\xi\acute{\alpha}\omega$. But the Ionic α , in Verbs in $\alpha\omega$, is long when it is preceded by a long syllable, as $\mu\acute{\epsilon}\nu\eta\acute{\alpha}\omega$.

In polysyllabic words of the Fourth Conjugation *v* is short, except in the Singular Number of the Present Tense Active Voice, and in the Third Person Plural, as ζεύγμι, ζεύγνσι, &c. In dissyllables it is always long, as δυθι, ἔδυτε, δυνα, &c.

In the *First Future* α , ϵ , and ν , followed by $\sigma\omega$, are short; as θανμάζω, θανμάσω; νομίζω, νομίσω; κλύζω, κλύσω.

But $\sigma\omega$ is long from Verbs in $\alpha\omega$ preceded by a vowel, or in $\varrho\alpha\omega$, as $\vartheta\varepsilon\alpha\omega$, $\vartheta\varepsilon\alpha\sigma\omega$; $\delta\rho\alpha\omega$, $\delta\rho\alpha\sigma\omega$. $I\omega$ and $u\omega$ are long from Verbs in ω pure, as $\tau i\omega$, $\tau i\sigma\omega$; $l\sigma\chi\omega$, $l\sigma\chi\sigma\omega$.

Liquid verbs have the penult of the future short, of the 1st. aorist active long; as *xɔ̄r̄w*, *xɔ̄r̄w*, *ɛxɔ̄r̄w* (and hence *ɛxɔ̄r̄w-μη̄v*, &c.

The Second Aorist has the penult always short, as ἵραχον, . . .
εἵπον, ἔφυγον, ἔκάμον, &c.

CUSTOM OR AUTHORITY.

In the Superlative α is always short, as αἰνότατος.

The penult. of Verbs in $\alpha\omega$ is short; αὐξάνω, however, is sometimes lengthened, and φθάνω always in Homer, but in the Attic writers it is short. Ικάρω is always long.

The penult. of the Present and Imperfect of Verbs in $\alpha\omega$ is short by nature, but it may be made long by poetic licence, or by the insertion of the digamma.

Nouns in $\alpha\omega\nu$ have the penult. long, whether their increment be long or short, as Ποσειδῶν, Μαχᾶν.

Neuters in $\alpha\nu\sigma$ have the penult. short, as δργᾶνον, δρέπᾶνον.

Proper names, and names of stones in $\alpha\iota\varsigma$, have the penult. long, as Εὐφράτης, Ἀχαΐης, except Γαλάτης, Δαλμάτης, Εὐρύθαις, and a few others.

The penult. of patronymic Nouns in $\alpha\delta\iota\varsigma$ is short, as Πηλῆιάδης.

Most proper names of females in $\alpha\iota\varsigma$ have the penult. long, as Νᾶις, Λᾶις; but masculines in $\alpha\iota\varsigma$ are short, as Καλᾶις, Θηβᾶις.

The penult. of Adverbs in $\alpha\kappa\iota\varsigma$ and $\alpha\kappa\iota$ is short, as πολλάκις, τοσσάκι.

In numerals the α is long, as τριακόσιος; and also in Verbs in $\alpha\sigma\iota\varsigma$, $\alpha\sigma\mu\sigma\varsigma$, $\alpha\tau\varsigma$, $\alpha\tau\eta\varsigma$, $\alpha\tau\eta\varsigma$, $\alpha\tau\kappa\o\varsigma$, derived from Verbs in $\alpha\omega$; as κρᾶσις, λασιμος, θεάτρος, ιατήρ, θεάτης, &c. but in Nouns derived from Verbs of other Conjugations the α is short, as δυνάτος.

Ανήρ has α in the Nominative common, but in the oblique Cases and its compounds it is long.

Verbs in $\iota\omega$ have the penult. sometimes long, and sometimes short. Also Verbs in $\iota\tau\omega$, as τίτω, φθίτω. These are long in Homer, but short in the tragedians.

Nouns in $\iota\alpha$ have the penult. always short in the Attic writers, except καλία κονία, and ἀντία, where it is commonly long.

Obs. In Homer many words in $\iota\eta$ occur with the penult. long. This appears to be a crasis from the old form in $\iota\iota\eta$.

Nouns in $\iota\tau\varsigma$ and $\iota\tau\iota\varsigma$ have the penult. long, as πολιτης, νεφρητις; except κρῖτης, κτῖτης.

Patronymics, and most other Nouns in $\iota\eta$, have the penult. long, as Νηρονη, ἀξινη; except ειλαπινη, and feminine Adjectives formed from masculines in $\iota\omega\varsigma$, as μυρρινη, κεδρινη.

Derivatives in $\iota\sigma\iota\varsigma$, $\iota\tau\varsigma$, are short, as κρῖσις, ἀκρῖτος, &c.; so in $\iota\kappa\o\varsigma$ and $\iota\mu\o\varsigma$, as πρακτικός, νόστιμος. But those in $\iota\mu\alpha$ vary

according to the quantity of the penult. of the words whence they are derived, as *χρῖμα* from *κεκρῖμα*; *χρῖμα* from *χρῖω*.

Comparatives in *ιων* have the penult. long in Attic, short elsewhere.

The penult. of Verbs in *υνω*, *υρω*, *υχω*, is mostly long; as, *ιθύνω*, *κτύω*, *βρυχω*; but in the Tenses derived from the Future it is short; as, *κυρεω*, *μαρτύρεω*.

Polysyllables in *ύνη*, as *ληθοσύνη*; some Nouns in *υτής*, as *βραδύτης*; diminutives in *υλός*, as *μικκύλος*; and numerous Adjectives in *υνός* and *υρός*, have the penult. short.

The penult. is short also in Verbals in *ύσις*, as *λύσις*; *φύσις*, *χύσις*, &c. but it is long in those in *υμά*, *υμδς*, *υτήρ*, *υτωρ*; as, *λυμά*, *χυμδς*, *έτηρ*, *μηνυτωρ*, &c. and in the greatest part of those in *υτός* *υτής*, *υτίς*, as *κωκυτός*, *έτιός*, *πρεσβυτής*, *πρεσβυτίς*.

QUANTITY OF THE LAST SYLLABLE.

A Vowel at the end of a word.

A, I, Y final are short. Except

A long.

Nouns in *δα*, *θα*, *ρα*, *εα*, *ια*, and polysyllables in *αια*, as *κε-ρατα*; with *ενλάκα*, *λάθρα*, and *πέρα*. But *διά*, *ἴα*, *μία*, *πότνια*, *βασιλεία*, (*a queen*) and also *ἄγκυρα*, *ἄκανθα*, *γέφυρα*, *Κέρκυρα*, *ὄλυρα*, *σκολοπένδρα*, *σφύρα*, *τανάγρα*: compounds of *μετρῶ*, as *γεωμετρα*; *ρα* preceded by a diphthong, as *πειρά*, except, *αնρα*, *λαնρα*, *πλευρά*, *σανρα*; are short.

Duals of the First Declension, as *μούσα*.

Adjectives in *α* pure and *ρα* from masculines in *ος*, as *δικαία*, *ήμετέρα*.

Nouns in *σια* from *εύω*, as *δουλεία* from *δουλεύω*.

Oxytons of the First Declension, as *χαρά*.

Accusatives in *α* from Nouns in *ευς*, generally in the Attic dialect.

Vocatives from proper names in *ας*, as *Ἄτυσλα*, *Πάλλα*.

The Doric *α*, as ἀ *παγά* for ἡ *πηγή*, *βορέα* for *βορέον*. But the Æolic *α* is short, as *νυμφᾶ* *φίλη*, Hom. Hence the Latin Nom. in *α* is short.

I long.

The names of letters, as *ξῖ*; with *χρῖ*.

The Paragoge in Pronouns and Adverbs, as *οὐτοσι*, *νυνι*: except the Dative Plural, as *σοῖσι*.

The Attic *ι* for *α*, *ε*, or *ο*, as *ταυτὶ* for *ταῦτα*, *δδὶ* for *δδες*, *τοῦτὶ* for *τοῦτο*.

Adverbs formed from nouns, and ending in *ι*, have the *ι* either

long or short, but more commonly short ; such as ἀμοχθί, ἀμοχτί, ἀστακτί, &c. But those which refer to *nations* have the *always short* ; as Σκυθιστί, Ἀργολιστί, &c.

Υ long.

The Imperfect and Second Aorist of Verbs in *υμι*, as ἔφυ. The names of letters, as *μῦ* ; and fictitious words, as *ἥ*, *γῆ*.

ΑΝ, ΙΝ, ΥΝ final are short. Except

Αν long : Words circumflexed, as *πᾶν*.

Oxytons masculine, as *Τιτάν*.

These Adverbs, *ἄγαν*, *εὖαν*, *λίαν*, *πέραν*.

The Accusative of the First Declension, whose Nominative is long, as *Αἰνειαν*, *φιλίαν*.

Ιν long : Words of two terminations, as *δελφῖν* and *δελφῖς*.

Ημῖν, and *ὑμῖν*, when circumflexed. But Sophocles makes *ἡμῖν*, *ὑμῖν* ; and the Epic Dialect has also *ἀμιν*, *ὑμῖν* ; *τίν*, Dor. for *τοι* ; and also *κόνιν*. *Πρὶν* is sometimes long in Homer.

Nouns in *ιν*, *ινος*, as *ἔγγιν*.

Υν long : Words of two terminations, as *φόρκυν* and *φόρκυς*. Accusatives from *υς* long, as *ὁφρῦν* ; with *υῦν*. But when *υῦν* is an Enclitic, as *τοὶ υῦν*, it is short.

The Imperfect and Second Aorist of Verbs in *υμι*, as *ἔδεικνυν*, *ἔφυν*.

ΑΡ, ΥΡ final are short. Except

Αρ long : *Γὰρ* and *αὐτὰρ* are sometimes long in Homer.

Υρ long : *Πῦρ*.

ΑΣ, ΙΣ, ΥΣ final are short. Except

Ας long : Nominatives of Participles, as *τύψας*.

All Cases of the First Declension, as *ταμίας*, *φιλίας*, *μούσας* But the Doric Acc. is short, as *νύμφᾶς*.

Plural Accusatives in *ας* from the long *α* in the Accusative Singular of Nouns in *ευς*.

Nouns in *ας*, *αντος*, as *Ἄλας* ; with *τάλας*.

Ις long : words of two terminations, as *δελφῖς* and *δελφῖν*.

Nouns in *ις* increasing long, as *κηνητίς*, *ὄφης*; *κις*, *κιβς*. **Ορνίς*, however, has the *last* syllable often short in Tragedy though always long in Comedy. *Porson. ad Hec. 204.*

Υς long : Words of two terminations, as *φόρκυν* and *φόρκυς*.

Monosyllables, as *μῦς* ; with *κώμυς*.

Oxytons making the Genitive in *ος* pure, as *πῆχυς* ; though they are sometimes short, as *πληθὺς ἐπερχομένων*, *Apoll. Rhod. I. 239* : *ιχθὺς* is common.

In Verbs in *υμι*, as *ἔδεικνυς*, &c.

OF FEET.

A foot is composed of two or more syllables, strictly regulated by time.

There are three kinds of feet: some are dissyllables, some trisyllables, and others consist of four syllables.

The feet of two syllables are four.

1. A Pyrrhichius consists of two short syllables; as θεος.
2. A Spondaeus consists of two long syllables; as ψεχη.
3. An Iambus consists of a short and long syllable; as γελως.
4. A Trochaeus consists of a long and a short syllable; as σωμα.

Feet of three syllables are eight.

1. A Dactylus consists of a long and two short syllables; as 'ηλιος.
2. An Anapæstus consists of two short and a long syllable; as μεγαλη.
3. A Tribrachys consists of three short syllables; as εθεσ.
4. A Molossus consists of three long syllables; as 'ηρωδης.
5. An Amphibrachys consists of a short, a long, and a short syllable; as 'ομηρος.
6. An Amphimacer or Cretic consists of a long, a short, and a long syllable; as 'ηγεμων.
7. A Bacchius consists of a short and two long syllables; as νερημων.
8. An Antibacchius consists of two long and a short syllable; as 'ηφαιστος.

Feet of four syllables are sixteen.

1. A Choriambus consists of a long, two short, and a long syllable; or it is formed of a Trochee (sometimes called Chorree) and an Iambus; as 'ημετεροφ.
2. An Antispast consists of a short, two long, and a short syllable; or of an Iambus and Trochee; as χολωθεντα.
3. An Ionic *a majore* consists of two long and two short syllables; or of a Spondeus and Pyrrhichius; as κοσμητορ.
4. An Ionic *a minore* consists of two short and two long syllables; or of a Pyrrhichius and a Spondeus; as Διδυμηδης.
1. A first Pæon consists of a long and three short syllables; or of a Trochee and Pyrrich; as Σιησιχρος.
2. A second Pæon consists of a short, a long, and two short syllables; or of an Iambus and Pyrrich; as επωνυμη.
3. A third Pæon consists of two short, a long, and a short syllable; or of a Pyrrich and a Trochee; as κλερβοντος.

4. A fourth Pæon consists of three short and a long syllable ; or of a Pyrrich and an Iambus ; as *θεσγένης*.

1. The first Epitrite consists of a short and three long syllables ; or of an Iambus and a Spondee ; as *ἄρστειδης*.

2. The second Epitrite consists of a long, a short, and two long syllables ; or of a Trochee and a Spondee ; as *εὐρέθεντῶν*.

3. The third Epitrite consists of two long, a short, and a long syllable ; or of a Spondee and an Iambus ; as *σωτῆρᾶς*.

4. The fourth Epitrite consists of three long and a short syllable ; or of a Spondee and a Trochee ; as *φῶνησασά*.

To these are added,

1. A Proceleusmaticus, which consists of four short syllables ; or of two Pyrrichs ; as *φίλοσοφος*.

2. A Dispondæus, which consists of four long syllables, or of two Spondees ; as *ηρᾶκλειδης*.

3. A Dichoræus, which consists of two Trochees ; as *ἀρχιδαμος*.

4. A Diiambus, which consists of two Iambi ; as *ἄνδρεσσον*.

OF METRES.

A metre, or Syzygy, properly consists of two feet.

The principal metres are nine ; they take their name from the appropriate or prevalent feet ; viz. 1. Iambic. 2. Trochaic. 3. Anapæstic. 4. Dactylic. 5. Choriambic. 6. Antispastic. 7. Ionic a majore. 8. Ionic a minore. 9. Pæonic.

Besides these, there are Asynartetes, or Inconnectibles, almost innumerable.

1. Monometer is formed of one metre, or two feet.

2. Dimeter is composed of two metres, or four feet.

3. Trimeter, called also *Senarius*, consists of three metres, or six feet.

4. Tetrameter consists of four metres, or eight feet.

Some kinds of verse are measured by single feet ; as Pentameter, which consists of five feet ; and Hexameter, consisting of six feet.

The following kinds of verse are measured by *double* feet ; viz. Iambic, Trochaic, and Anapæstic.

Verses from their ending are denominated Acatalectic, Catalectic, Brachycatalectic, and Hypercatalectic.

A verse is called Acatalectic, which contains the exact number of feet, without deficiency or redundancy.

Catalectic verse is, where a syllable is wanting at the end.

Brachycatalectic verse is, where two syllables are wanting

Hypercatalectic verse is, where there is a redundancy of one or two syllables at the end.

The last syllable of a verse is common, except in Iambic, Trochaic, Anapætic, and greater Ionic.

DACTYLIC MEASURE.

1. Hexameters.

Hexameter, or Heroic verse, consists of six feet, the fifth of which is generally a *Dactyl*, and the sixth always a *Spondee*; each of the others may be either a *Dactyl* or a *Spondee* at the Poet's pleasure; as

**Ως εἰ|ποῦσ' δι|τρυνε μέ|νος καὶ | θύμον εἰ|xαστον*, Hom.

Sometimes in a solemn, majestic, or mournful description, the *Spondees* take place of the *Dactyl* in the fifth foot; from which circumstance, such lines are called *Spondaic*; as

**Ω Ἀχι|λεῦ, κέλε|ατ με Δι|φίλε | μυθή|σασθαι*, Hom.

2. Pentameters.

This verse consists of five feet. The first and second may be either a *Dactyl* or *Spondee* at pleasure; the third must always be a *Spondee*; the fourth and fifth *Anapæsts*; as

Οὐτε ποδῶν ἀρε|τῆς οὐτε παλαισ|μοσύνης, Tyrtaeus.

This is the more correct mode of scanning Pentameters. Many, however, prefer the following method; viz. the first two feet as before; then a *semifoot* or long syllable; and lastly, two *Dactyls*, followed by another *semifoot*; as

Οὐτε ποδῶν ἀρε|τῆς || οὐτε πα|λαισμοσύνης.

IAMBIC MEASURE.

Of Iambics there are three kinds: *Dimeters*, consisting of two measures, or four feet; *Trimeters*, of three measures, or six feet; and *Tetrameters*, of four measures, or eight feet.

The Iambic verse at first admitted the *Iambus* only: as may be seen in the following verse of Archilochus, its inventor;

Πᾶτηρ | Λύκαμβ || α, πει|δν εκ || φρεσσῶ | λογδν. ||

But as this was not only ungrateful to the ear, on account of the frequent recurrence of the same foot, but also difficult with respect to composition, the *Spondee* was admitted into the odd places, i. e. the *first, third, and fifth*, and brought with them its resolutions, the *Dactyl* and *Anapæst*, but under these limitations; the *Anapæst* is used only in the first foot, (except it be an *Anapæst* of proper names, in which case every foot except the last receives an *Anapæst*,) and the *Dactyl* only in

the first and third. The Tribrach, however, which is only an Iambus resolved, is found in every place except the last, which is always a pure Iambic. Hence the following rules may be deduced:—

1. The odd feet admit of a greater latitude than the even, for the latter admit only the Iambus and its resolution the Tribrach.

2. The Tribrach is admissible into the five first feet; the Spondee into the first, third, and fifth.

3. The Dactyl is admissible into the first and third places; but observe that it is more common in the third than in the first place of the verse.

4. The Anapæst is admissible into the first place only, except it be an Anapæst of proper names. For the introduction of certain proper names, an Anapæst may be admitted into any place except the last: but observe that the whole Anapæst must be contained in the same word, and, generally, so that its two short syllables may be inclosed between two long in the same word. The Anapæst admissible into the *first* place need not, however, be included in the same word, when the line begins either with an article, or with a preposition followed immediately by its case. (*Monk. ad Soph. Elect. 4. Mus. Crit. vol. 1. p. 63.*)

Hence the following is the Iambic Trimeter scale.

1st. Metre.		2d. Metre.		3d. Metre.	
1	2	3	4	5	6
— —	— —	— —	— —	— —	— —
— — —	— — —	— — —	— — —	— — —	
— —		— —		— —	
— — —		— — —			
— — —					
P.N.	— — —	— — —	— — —	— — —	

The most frequent Cæsural pause in this species of verse, is in the middle of the third foot; as

κίρκοι πελειῶν || οὐ μάκραν λειτιμμένοι.

This is called the *Penthemimeral* Cæsura, because it falls after the fifth half-foot. The *Hepthemimeral* Cæsura, which is in the middle of the fourth foot, is also of frequent occurrence; as

ἥκω νεκρῶν κευθμῶνα || καὶ σκότου πύλας.

There are, however, so many verses with no Cæsura at

all, that it seems useless to enlarge here on this subject. Sometimes a line occurs which has neither of these ; but the *Cæsura* takes place at the end of the third foot in case of an elision : or, with γ', δ', θ', μ', σ', τ', annexed to the end of the third foot. This is called by Porson the *quasi-cæsura* ; as,

**Ιθ' ὁ βροτῶν ἀριστ', || ἀνδρῶσαν πόλιν.*

Καιτολ νιν οὐ κεῖνος γ' || δ δυστηρός πότε.

The first of these lines is an instance of the first species, and the second of the latter.

Occasionally the *quasi-cæsura* occurs without an elision at the end of the third foot. This was supposed by some, though erroneously, to express great agitation of mind in the speaker, and to represent that agitation : though a line in the *Œdipus Tyrannus* of Sophocles seems calculated to support the truth of that supposition ;

**Ω Ζεῦ, τι μου δρᾶσαι || βεβούλευσαι περι.* C.E. R. 738.

The last particular worth noticing is called the *pause* by Porson, and it is under the following circumstances. If a line end with a word or words forming a cretic (˘˘˘), and a word of more than one syllable precede the cretic, the fifth foot of that line must be an iambus : as

Σωτῆρι βατή, λαμπρὸς ὁσπερ δύματι. C.E. R. 81.

Here ὁσπερ βλέμματι would have vitiated the metre.

3. TROCHAIC MEASURE.

The Catalectic Tetrameter is the only species of Trochaic used by the tragedians in regular continued systems ; such as,

θάσσον | ἦ μ' εἴ||χρῆν πρόβατον||ίκομ|ῆν δι'||ἀστέ|ος.

This metre at first composed the whole of the dialogue, but it gradually gave place to the Iambic Trimeter : and accordingly we find it but seldom used in the remaining Greek tragedians.

A Trochaic Tetrameter Catalectic verse consists of seven feet and a Catalectic syllable, which feet are properly all Trochees. In every place, however, the Trochee may be resolved into a Tribrach.

This verse admits also a Spondee in the even places, that is, the second, fourth, and sixth, which Spondee may be resolved into an Anapæst.

In every place, except the fourth and seventh, a Dactyl of proper names is admitted, which should be contained in the same word, or so distributed that the two short syllables of the proper name be joined to the final long syllable of the pre-

ceding word. Hence the following is the scale of the Trochaic Tetrameter Catalectic.

1	2	3	4	5	6	7	8
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
N.P.	—	—	—	—	—	—	—

The Cæsural pause in this species of verse uniformly takes place after the fourth foot, or at the end of the second metre.

The Trochaic Tetrameter is easily reducible to the Iambic measure, if a Cretic, or its equivalent, is removed from the beginning of it.

4. ANAPÆSTIC MEASURE.

This species of Measure admits Anapæsts, Dactyls, and Spondees, and is commonly *Dimeters* of four, and sometimes *Monometers* of two, feet. Of the former the strictest is the Dimeter Catalectic, called a *Paroemiac*, because proverbs, *παρομιατικά*, were sometimes written in that metre, which closes the system.

Anapæstics may contain an indefinite series of Metres. Any number of these constitutes a system, which may be considered as extended without any distinction of verses, or, in other words, may be scanned as one verse. It has, generally, for the sake of convenience, been divided into regular Dimeters, which of course can admit no license in the final syllable, and which must always be followed by a Parœmiac. But as in this mode of division it must often happen that a single Metre remains before the final Parœmiac, that Metre is placed in a separate verse, and is termed a *base*, although it would be perhaps more properly called a *supplement*.

The only restraint in Anapæstics is, that an Anapæst must not follow a Dactyl, to prevent the concurrence of too many short syllables; that each Metre must end with a word; and that the third foot of the Parœmiac must be an Anapæst.

The most important rule of all in this metre, is that established by Bentley, in his dissertation on the Epistles of Phalaris, viz. that the last syllable of each Anapæstic verse is not common, as in Hexameters, &c. but that all the verses are considered as connected together in one continued succession till the *versus Parœmiacus* finishes the whole, the last syllable of which may be long or short.

The following are the scales of some of the Anapæstic Measures:

Anapæstic Dimeter Acatalectic.

1st. Metre.

2d. Metre.

1	2	3	4
— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —
— — —	— — —	— — —	— — —

A Parœmiac, or Dimeter Catalectic.

1st. Metre.

2d. Metre.

1	2	3	4
— — —	— — —	— — —	—
— — —	— — —	— — —	—
— — —	— — —	— — —	—

Anapæstic Base, or Monometer Acatalectic.

One Metre.

1	2
— — —	— — —
— — —	— — —
— — —	— — —

CÆSURA.

(From Buttmann's Grammar.—Everett's translation.)

1. Cæsura is properly the division of a Metrical, or Rhythmic connection, by the ending of a word. There is accordingly, 1st. a *Cæsura of the Foot*, 2d. a *Cæsura of the Rhythm*, 3d. a *Cæsura of the Verse*, which must be carefully distinguished, as the word Cæsura, without qualification, is generally applied to all three.

2. The Cæsura of the Foot, in which a word terminates in the middle of a Foot, is the least important, and without any great influence on the Verse, as the division into Feet is in a great degree arbitrary.

3. The Cæsura of the Rhythm, is that in which the *Arsis*¹ falls on the last syllable of a word, whereby the *Arsis* is separated from the *Thesis*. Such a final syllable receives, by

1. That part of the Foot which receives the *Ictus*, the stress of the Rhythm, (the beat of the Time), is called *Arsis*, or *Elevation*; the rest of the Foot is called *Thesis* or *Depression*. The natural *Arsis* is the long syllable of the Foot; so that the Spondee and Tribach leave it alike uncertain where the *Arsis* falls.

the *Ictus*, a peculiar emphasis; so that the Poets often place a short syllable in this situation, which becomes long thereby, and sustains alone the *Arsis*. This lengthening by Cæsura, as it is called, is particularly familiar in Epic poetry; as,

*Τηλέμαχε | ποῖον σε ἔπος φύγεν ἔρκος ὀδόντων ;
Αὐτὰρ ἐπειτ' αὐτοῖσι βέλδες | ἐχεπευκὲς ἐφιεῖς.*

As this usage is principally observed in the Epic Poets, and as in Hexameters the Arsis is always on the beginning of the Foot, the Cæsura of the Rhythm and the Cæsura of the Foot coincide. This has led to the erroneous doctrine, that the Cæsura of the Foot lengthened the syllable.

4. The Cæsura of the Verse exists, when the termination of a word falls on a place in the Verse, where one Rhythm agreeable to the ear closes and another begins. The estimation of this belongs to the minuter acquaintance with versification. In a more limited sense, by the Cæsura of the Verse is understood such a Cæsura in certain places in the Verse, one of which is necessary to every good Verse of the kind. This is what is meant when it is said of a Verse that it has no Cæsura. Whereupon may be remarked,

1st. That some kinds of Verses have their Cæsura on a fixed place. Of this kind among the foregoing Verses are, 1st. the *Pentameter*, which requires a word to end in the middle of the centre Spondee. This Cæsura can never be omitted. 2d. The *Iambic Anapætic*, and *Trochaic Tetrameter Catalectic*, which all have their natural Cæsura at the end of the fourth Foot. This Cæsura may be neglected.

2d. Other kinds of Verse have more than one place for the Cæsura, the choice of which is left to the poet. One, however, generally predominates over the rest. In Hexameters this is commonly in the middle of the third Foot, and either directly after its Arsis, as

*Μῆνιν ἄειδε θεά, | Πηληγίδαδεω Ἀχιλῆος
Οὐκ ἅρα μοῦνον ἔην | ἐρίδων' γένος ἀll' ἐπὶ γαιῶν,*

or in the middle of the Thesis of a Dactyl,

**Ἀνδρα μοι ἔννεπε, Μοῦσα, | πολύτροπον, δε μάλα πολλά.*

The first species is called the masculine or male Cæsura, and the second the female or Trochaic Cæsura. It rarely happens that both are absent from the Foot. Should they be wanting, however, they are usually supplied by the male Cæsura, in the second and fourth Feet, and if both be combined, the Verse is the more harmonious; as

ἀλλὰ νέον | συνορινόμεναι | κινυντο φάλαγγες.

APPENDIX—A

DIGAMMA.

I.

1. That ancient language, out of which arose the Greek, the Latin, and the various branches of Teutonic, had, both in the beginning of words, and between vowels in their internal structure, many consonants, which, in process of time, were partly altogether lost, and partly weakened into aspirate or vowel sounds. A portion of the Greek diphthongs proceeded from this attenuation or rejection.

2. The sounds called Labial (π , β , ϕ , f , v ,) and Guttural (κ , γ , χ , ch , g , gu ,) were of most frequent occurrence.

3. The attenuation of the *gutturals* displays itself in *Quoi oī*, *Quam aī*, *Qualis ἀλίκος*, *ἥλικος*, &c. (And here, too, the transition from guttural to labial is visible. Thus the oldest shape had probably both, as in *QVoi*; when the sound was softened, the guttural dropped out, and *Voi*, that is, *Foī* (*Aeol.*) remained; while, in the next stage, the guttural reveals again its mitigated form in the aspirate of *oī*.)

4. But in *labial* sounds, at the beginning or in the middle of words, before vowels and even consonants, the ancient tongue was still more rich. The strongest of labial sounds is heard in the Latin *F*, which, in its figure and its place in the alphabet, answers to the Greek digamma—a letter, that seems to have agreed with *F* in its early pronunciation also, before that was exchanged for the softer sound of *W*.

5. This robust sound was attenuated.

a. In Latin chiefly before *e* and *i*; thus *Festa*, *festis*, *Felia*, *finum*, became *Vesta*, *vestis*, *Velia*, *vinum*.

b. In Greek it passed frequently into ϕ or β ; thus $\phi\acute{a}r\tau\alpha$ for *Frárra*, the form in the Elean inscription, $\phi\acute{u}\gamma\alpha\nu$ (*Lat.* *frutex*), &c.; $\beta\rho\acute{t}\omega\rho$, *βραδύμαντος*, and similar words in *Aeolic*; $\beta\rho\acute{e}\mu\omega$ (*Lat.* *fremo*), &c.

6. It disappeared altogether, at least in the majority of dialects, from those words in which the *Aeolians* substituted β , as $\rho\acute{t}\omega\rho$, *βράδυμαντος*, *ράδυνός* (*Aeol.* *βραδινός*), $\rho\acute{d}\delta\omega$ (*Aeol.* *βράδός*); and from some others, as $\rho\acute{i}\nu$, *ρήγνυμι* (*Lat.* *frango*), $\rho\acute{h}\xi\zeta$ (*Gr.* $\rho\acute{h}\xi\zeta$ in *Alcaeus*, according to the authority of Trypho), the verb $\bar{n}\nu$, $\bar{n}\varsigma$, \bar{n} , “said,” (otherwise only *attenuated* under the form of $\phi\bar{n}\nu$, $\phi\bar{n}\varsigma$, $\phi\bar{n}$, or, in the Macedonian dialect, $\beta\bar{n}\nu$, $\beta\bar{n}\varsigma$, $\beta\bar{n}$).

7. As *QVoi*, *QValis*, show a guttural in connexion with a labial, so, by a comparison of the forms $\phi\lambda\bar{\eta}\nu$ and $\theta\lambda\bar{\eta}\nu$, $\phi\bar{\eta}\rho$ and $\theta\bar{\eta}\rho$, $\phi\lambda\bar{\iota}\beta\omega$ and $\theta\lambda\bar{\iota}\beta\omega$, $\phi\lambda\bar{\iota}\alpha$ and $\theta\lambda\bar{\iota}\alpha$ (*Elym. Mag.* under *θλιμηζω* and *φλια*), we discover the labial sound before a dental in the ancient constitution of certain words. Thus the above were certainly *Fθλ̄ην*, *Fθῆν* (*the Elym. M. admits φθῆρ and θῆρ*, p. 451. l. 13.), *Fθλ̄ιβω*, *Fθλ̄ια*; as also *δέος*, *ἔδεισεν* were originally *Fδέος* (*the digamma remains in vereor*), *ἴFδεισεν*. Through the abjection of one or the other letter came *θλ̄ην* or *Fλ̄ην*, *φλ̄ην*; $\theta\bar{\eta}\rho$ or *Fθ̄ρ* (*Lat.* *fera*), *φθ̄ρ*, which *φθ̄ρ*, according to Varro, *de Ling. Lat.* B. v. p. 45. was further softened by the Ionians into *βθ̄ρ*. So *φθ̄ίσεν* dropped its θ in the form *Fίσεν*, preserved by Hesychius in the gloss *γίσεν*, *φθείρας*. In the same manner we may explain the *Aeolic* forms *βελφῖνες*, *βελφοί*, *βθελεαρ* (*Elym. M. under βλῆρ*), equivalent to *δελφῖνες*, *δελφοί*, *δελεαρ*, by reference to the primitive *βδελφῖνες*, *βδελφοί*, *βδελεαρ*; so that *βδ* was a middle sound between *φθ* and *πτ*, as still perceived in *βδάλλω*, *βδελλω*, and derivatives from these.

N. B. The German *Zwo*, i. e. *δσωσ*, has a similar combination, with *s* intervening. In Greek the *s* first dropped out and *δφο* passed into *δώσ*, then the *φ* also vanished and *δο* produced *δώω*, *δοῖω*. Thus the Latin *is*, compared with *τις*, the *Æol.* gen. *Fίο*, and the German *dies-er*, shows that the ancient form was *τFίς*, which, through the abjection of *τ* or *F*, or *τF*, became, in different tongues, *τις*, *is*, *dieser*. In the English *this* the digamma has passed into the aspirate.

8. In the middle of words the digamma commonly passed into *v*. In the beginning of a word also the name of Velia displays an *v* thus derived. At first, when founded by Phocæans from Ionia, the city's name was *Fέλια*, but next, as Herodotus writes it, *Υέλη*, and, posterior to his time, this was changed to *Βέλεα*, and even to *Ἐλεα*, as it was in Strabo's day. Compare with these varieties the series of its Latin appellations, *Felia*, *Velia*, *Helia*, *Elea*; and take the whole as a convincing proof of the mutability and final extinction of a labial, once distinguished for a plenitude of life and vigor.

9. Lastly, let the student compare *vicus* with *οἶκος*, *vinum* with *οἶνος*, *βάλλω* with *ἰαλλω*, *Βάκχος* with *Ιακχός*,—these will make it evident that the digamma and other labials may occasionally be transformed into *o* or *u*. The apparent change of the digamma, in Greek, into simple *gamma*, arose from a mere mistake of the grammarians, who wrote the one for the other. Thus, in the Lexicon of Hesychius we find *γέαρ*, *γισχύν*, and many more, for the genuine *Fέαρ*, *Fισχύν*, &c. (in Lat. *ver*, *vis*, &c.)

II.

1. The original force of the labial sound in the ancient digamma, and its attenuation in *φ*, *β*, or change into *o*, *u*, or the aspirate, having been explained, we must now, for the better grounding of that which follows, collect from inscriptions, coins, and the hints supplied by old writers, some specimens of those words, that retained the letter under different shapes and in some dialects, while they dropped it in the more common branches of the Greek tongue.

2. Under the first head we find, in the Elean inscription **ΦΑΛΕΙΩΝ** i. e. *Fηλείων* (com. *'Ηλείων*); **ΦΕΠΙΟΣ** (com. *ἐπος*); and thus, in Hesychius, *Γίπον* i. e. *Fίπον*, com. *εἴπον*); **ΦΑΡΓΟΝ** Dor. for *Fέργον* (com. *ἐργον*; compare the German *werk* and English *work*); **ΦETAΣ** Dor. for *Fέτης* (com. *ἐτης*); **FETEA** (com. *ἐτεα*; compare the Lat. *vetus*, *velustus*): in the Petilian tablet **FOIKIAN** (com. *οἰκιαν*; compare the Lat. *vicus*): in a marble of Orchomenus **FIKATI** (com. *εἴκωτι*—compare the Lacedæmonian *βεικατι*); **FEΔATIH** (as the name of Elatea); **FETIA** (com. *ἐτεια*).

3. Under the second head, or that of coins, may be mentioned **FA**, an abbreviation for *Fαλειών*, in harmony with the inscription already noticed, on those of Elis; *Γαξιων*, i. e. *Fαξιων*, i. e. *'Αξιων*, on those of Axus in Crete.

4. Thirdly, the hints supplied by ancient lexicographers and others are numerous; thus *Βαλικιώτης*, says Hesychius, was the Cretan word for *συνέφοβος*, i. e. *Fαλικιώτης* (com. *ἡλικιώτης*); *Fάναξ* and *Fανήρ* (com. *ἄναξ* and *ἀνήρ*) are given by Dionysius of Halicarnassus as *Æolic* forms, and *Fάναξ* is also quoted from Alcman by Apollonius; *Fθεν* (com. *θθεν*) and *Fοῖ* (com. *οῖ*) are obtained from Sappho and Alcæus; *Fείραν* (com. *ειρήνη*) is given as *Æolic* by Priscian; *Γένρο* and *Γέννον*, i. e. *Fένρο* and *Fέννον*, are explained; the one in Suidas and Hesychius by *ἔλαβεν*, *δνέλαβεν*, and the other in Hesychius by *λάβε*, that is, they are the old digammated shapes of *ἔλερο*, *ἔλτο*, and by the same substitution through which *ηθε* stood for *ῆλθε*, *ἔντο*, and of *ἔλον*, by a similar substitution *ἔνεν* or *ἔννον*.

To this list many might be added, and its limits might be greatly extended by a comparison of the Greek with the Latin and Teutonic tongues.

III.

1. From that which has been advanced it appears, that the labial sound, universally, but especially in its most remarkable form, the digamma, was retained in those words which dropped it in the Attic and common dialects, not by the *Æolians* alone, but also by Ionians, Cretans, and Dorian tribes. It has been traced likewise in the languages of other nations besides the Greek. The just conclusion is, that this sound was a peculiarity of the old Grecian, and the tongues related to it, and that its alphabetic character was called *Æolic* only because the *Æolians* continued to employ it, as the Latins employed their F, in writing, while, with the other Greeks, it served merely for a mark of number.

2. Next to general analogy, the foregoing conclusion is supported by the testimony of ancient authors. Thus, Dionysius Halicar. (*Archæol.* Rom. p. 16.) treats of the digamma as a letter belonging to the *ANCIENT GREEKS*, who prefixed it, he says, to most words beginning with a vowel; and Trypho (*Mus. Crit.* No. I. p. 34.) affirms that the *Ionians* and *Dorians* made use of it as well as the *Æolic* tribes.

3. The question as to its use by HOMER must, therefore, first be stated without reference to the condition of his poems; thus,

Is it likely that the Homeric poetry, composed in an early period of Greek history, should have possessed a sound belonging to that ancient epoch, and to the original constitution of the Greek tongue?

4. We may be inclined to answer this question in the affirmative, although the sound, in the course of centuries, disappeared from the Homeric poems, and was the more certainly neglected in committing them to writing, inasmuch as in Attica, where this process took place, the alphabetic character of the digamma was out of use.

5. The silence of the ancient grammarians as to Homer's use of the digamma does not make against this opinion. They found their copies of the poet destitute of that character, and thought the less of restoring it to its original rights, from perceiving it to be, in actual use, confined to the *Æolic* dialect.

6. Still, of a sound that exerted so decided an influence over the quantity and form of words, some traces must have remained in the Homeric poetry, which no lapse of time could efface. And these it should be our next step to discover.

IV.

1. In the list of digammated words we placed and explained γέννον and γέννρο, i. e. Φίννον and Φίνρο, old forms of δλον and δλερο. This γέννρο or Φίνρο is found in Hom. Il. N. v. 25, twice in Σ. vv. 476, 477, and in one or two other passages—in all required by the metre, which would be destroyed by throwing the initial letter away.

2. Of the same nature are γδούπησαν and γδούπησος, that is Εδούπησαν and Εδούπησος, old forms of δούπησαν (ιδούπησαν) and δούπησος. See Hom. Il. Λ. 45. E. 672. H. 411. K. 329. Λ. 152. M. 235. N. 154. II. 88. Odyss. Θ. 465. O. 112. 180.

3. On the same principle may be explained the word ἀφανδάνει, Od. II. 387. Instead of the φ, it should be written with a digamma, ἀΦανδάνει, that is, the verb is compounded not of ἀπό and ἀνδάνω a very suspicious derivation, but of ἀprivative and Φανδάνω, the old shape of ἀνδάνω.

V.

1. Where the digamma itself has vanished, the traces of its original presence have remained. Nowhere is this so evident as in the pronoun of the third person. Its ancient forms, as was partly pointed out in the list of digammated words, were *Fέo*, *Fέθεv*, *Fοi*, *Fέ*. That this pronunciation endured still at the epoch of the Homeric dialect, is demonstrated first by the negative *oū*, which is so placed before them, as if not an aspirated vowel, but a consonant followed it: thus, *ἐπεὶ oū ἔθεv εστὶ χερεών*, Il. A. 114. *oū οἱ ἐπειτα*, Il. B. 392. Compare Il. E. 53. P. 410. Od. A. 262. *ἐπεὶ oū έ*, Il. Ω. 214. Now, had the pronunciation not been *oū Fεθεv*, *oū Fοi*, *oū Fε*, both the pronunciation, and afterwards the orthography, must have been *oūχ έθεv*, *oūχ οi*, *oūχ έ*, like *oūχ δοίη*, Od. X. 412. *oūχ ἐσπέσθην*, Il. Γ. 239. and other similar collocations.

2. Another clear trace of a lost digamma is the absence of the para-gogic N before this pronoun in *δαιτ̄ οi*, Il. E. 4. *διπέκε οi αὐθι*, Il. Z. 281. *οή έ*, Il. I. 155. and a number of other passages, which must have been *δαιτ̄ οi*, *κέν οi*, *κέν έ*, and so on, had they not been pronounced *δαιτ̄ Fοi*, *κέ Fοi*, *κέ Fε*, and the like.

A great many examples of apparent *hiatus* will be remedied by restoring these words to their original form. See Iliad A. 510. B. 239. X. 142. 172. Od. E. 353. Z. 133, &c. The collocation *δέ οi* alone, without elision, occurs in more than one hundred instances.

3. In a great number of instances, also, a short syllable is lengthened before the cases of this pronoun, without the aid of cæsura,—a most decisive proof that they had in their beginning a consonant which gave the force of *position* to preceding syllables.

VI.

1. By similar tests we may prove that many other words had the digamma in Homeric versification, especially such as are known to have had it in the ancient form of the Greek tongue.

- a. When short vowels suffer no elision before them: as *αὐρὸς δέ* *Δλώραι* Il. A. 4. (read *Fελώοια* and compare *Γίντυ*, i. e. *Fέντρο* above); *'Αρπεῖόντς τε ἄναξ*, Il. A. 7. (read *Fάναξ*, and compare above II. 4.)
- b. When in composition, also, neither elision nor crasis takes place: as *διαιτέρεν*, *ἐπιάνδανε*, *ἰπόειπε*, *ἄεργος*, *δαγῆς* *ἀέκητι*, *ἀελπῆς*, *ἐκάερ-*
γος, *θεοειδῆς*, all of which are compounded of words that, according to various authorities, had the digamma in the old language. When verbs, where it appears that they should have the temporal augment, take the syllabic, as *ἔαξε*, *ἔαξαν*, Il. H. 270. Od. Γ. 298. *ἴάλη*, Il. N. 408; have the digamma converted into *υ* still remaining; as *εἴασεν*, Il. Ε. 340. P. 647.

2. In this way it may be easily demonstrated, that most of those words, which were pronounced with the digamma in the ancient tongue, retained the same peculiarity in the Homeric language. The non-elision of vowels before them will alone be a sufficient test with reference to many vocables. Thus, with reference to several beginning with *α*; and particularly, under the words *ἄναξ* and *ἀνάστω*, see the Misc. Crit. of Dawes, p. 141. who has collected all the examples in Homer, and amended those passages which seem to oppose this notion.

3. With reference to words that begin with *e*, it is necessary to observe:

- a. That the *syllabic augment*, originally, did not differ from *reduplication*, (as the forms *τετύκοντο*, *λελαθίσθαι*, *λελάκοντο*, *λελαχτῖν*, *πεφραδέειν* testify), so that digammated verbs would have the digamma prefixed also to their augments. For example, since

Ἐλπομαι was really **Ἐλπομαι**, and **εἰκω Φείκω**, therefore 'Οδυσῆα **ἐλπητο**', Od. Ψ. 345. should be 'Οδυσῆα **Φείλπητο**: εἰς ὅπα ἔοικε II. Γ. 158. should be *εἰς ὅπα Φείφοικε*, and so in similar instances.

b. But since, even in Homer's time, the first consonant of the reduplication was so far shaken, that it appeared only in certain words, and in these not *universally*, (for we find **ἔλαχον**, **ἔλαχε**, &c. as well as **λελάχητε**, II. Ψ. 76. **λελάχωσι**, II. H. 800.), so it is manifest that the digamma before *e* may be equally affected, and that there is nothing inexplicable in such collocations as **δεδάκης ἔφοικε**, Od. Θ. 146. **ὅστις Φοῖ τ' ἵπέφοικε**, II. Γ. 392. and a few more of the same kind.

4. Homer appears to have preserved the digamma in the following words, besides those already mentioned: **ἔαρ**, **ἴδον**, **οἴδα** and other parts of that verb; **εἴδος**, **εἴδωλον**, **εἴκοσι**, **ἔκιών**, **ἔκητι**, **εἰλέω** and its varieties and derivatives; **ἔλισσω**, **ἔλιξ**, **ἔννυμι** and its derivatives; **ἔπος**, **εἴπον**, &c.; **ἔσ** and **δέ**; **ἔργον**, **ἔργα**, &c.; **ἔρεω**, **ἔρρω**, **ἔσπερος**, **ἔτης**, **ἔτος**, **ἥδις** and **ἥδομαι**; **ἥθος**, **ἴον**, **ἴονθάς**, **ἴς**, **ἴσος**, **ἴσημι**, **ἴτυς**, **οἴκος** and words connected with it; **οἴνος** and its derivatives.

5. Again, some words seem to have been digammated by Homer, as to the digamma of which, neither inscriptions nor any other relics of antiquity afford evidence. Such are **ἄλις**, **ἄληναι**, **ἄλῶναι**, **ἄραιός**, **ἄρνες**, **ἄστυ**, **ἴδνον**, **ἴθειραι**, **ἴθνος**, **ἴκαστος**, **ἴκηλος**, **ἴνοψ**, **Ἅρη**, **ἢχέω**, **ἰαχή**, **ἴκρας**, **οὐλαμός**, **οὐδλος**.

VII.

1. But few words, however, are used by the poet, *without exception*, in the manner required by the digamma, with which they commenced; viz. such as but rarely occur. These are **ἄλῶναι**, **ἄραιός**, **ἴδνον**, **ἴθειραι**, **ἴθνος**, **ἴσπερος**, **ἴτης**, **ἔρρω**, **ἴνοψ**, **ἴον**, **ἴονθέες**, **ἴονθάς**, **οὐλαμός**.

2. In all the rest, either a greater or less number of instances oppose the digamma. But few, however, as we have seen, in the case of **ἴο**, **οἴ**, **ἴ**, &c. Next to these, the digamma is maintained most steadily in the words **ἄναξ**, **ἄστυ**, **εἴμα**, and cognate vocables; and **ἴοικε** (**Φείφοικε** OR **ἔφοικε**), a word which occurs in 115 places, only nine of which reject the digamma. With regard to the exceptions, in the case of these words, therefore, it may be received as certain, that the ignorance of later times, when the digamma had been banished from the Homeric poems, and the alterations to which the poems were subjected, were the real causes of their introduction.

3. But in the case of other words, considered as having had the digamma, so many places and such undeniable readings militate against the use of this letter, that the ignorance above alluded to, and the alterations produced by it, will not suffice to clear up all difficulty. Thus, there appears in twenty-five places **βοῶπις πότνια** "Hρη", leading us to the form **Φίρη**; and, on the other hand, we find **θεὰ λευκώλενος** "Hρη" in twenty-one places, supported by **χρυσόθρονος** "Hρη" in two. Even in the same book this difference occurs: thus, **λευκώλενος** "Hρη", II. A. 55. **πότνια** "Hρη", ibid. 551. **χρυσόθρονος** "Hρη", ibid. 611. In the same way **πότνια** "Hβη", II. Δ. 2. is opposed by **καλλίσφυρος** "Hβη", Od. Α. 602. **μελιηδέα οίνον**. II. Z. 258. K. 579. Od. J. 208. &c. by **μελιηδέος οίνον**, II. Σ. 545. Od. 46. The like happens with regard to the word **ἄρνες**, **ἔκάς**, **ἴκαστος**, **ἔκών**, **ἔργον**, **ἥδις**, **Ἰλιός**, **Ἰρις**, **ἴσος**, **οἴκος**.

4. The use of the digamma is equally variable in the tenses and moods of verbs. Thus, to **Φίαχω**, and the substantive **Φίαχή**, which reveal themselves in **μέγα ιαχον**, II. Δ. 506. P. 317. **μέγα ιάχουσα**, II. E. 343. **γένετο ιαχή**, II. Δ. 456, &c. is opposed **ἀμφιαχνίαν**, **ποτ** **ἀμφιΦίαχνίαν**, II. B. 316. Against **ὅποφείην**, II. I. 506. **αἴσιμα παρφειπών**, II. Z. 62. H. 121. **νῦ δε με παρφειπούσι ἀλοχος**, II. Z. 337. stands **μή σε παρφείην**, II. A. 555. From

Fάγω comes ἡξε in ἵππειον δέ οἱ ἡξε, Il. Ψ. 392. although **Fάξερ**, **ξφάξερ**, **ξφάγη**, are so frequent and established, that ἡξα and ἡάγη remained even in the Attic dialect. Against **Fάναξ**, **Fάναστος**, stands ἡναστος; against **Φελίσσων**, **είλιποντος**; against **Φίψη**, **Ιψικλείδης**. Thus **Φίδον** and **ιδον**, **έρουκώς** and **εικνία**, **Φέπος** *ενίσπω*, &c. contradict one another.

5. Since, then, on the one hand, the existence of the digamma, and, on the other, its frequent suppression, have appeared as facts, and since the former can as little be mistaken as the latter denied, or ascribed solely to the ignorance of grammarians and transcribers, the question arises, *How can these apparent contradictions be reconciled?*

6. Priscian says that, in scansion, the **Æolians** sometimes reckoned the digamma for nothing. The example adduced by him is **ἄμμες δ'** **Φειράναν**, from which it appears that δε, in apostrophe before the digamma, suppresses that letter, in the same manner as that in which it suppresses, in the like case, a following *aspirate*. Accordingly, the following places do not militate against the digamma, since in them it was suppressed by δ; οὐστε δ' ἀρρ' ἐτερην, Il. Γ. 103; περισσεύοντο δ' ἔθειραι, Il. Τ. 382. (but περισσεύοντο ἔθειραι, i. e. **φέθειραι**, Il. Χ. 315.); πειρήθη δ' έν αὐτοῦ, Il. Τ. 384. and so, in various passages, *ἵππω δ' εισάμενος*; *τόν δ' ίδον*; *ρίς δ' οιδ' ει*; *Τηλεμάχω δ' εικνία*; *νῦν δ' ἔκαθεν*; *εν δ' οικαδ' ικέσθαι*; *εν δ' οίνον ἔχενεν*, &c. &c.

7. The licence given to the simple δε cannot be refused to ὁδε, ώδε, οὐδε, and so τοδε *ειπέμεναι*, Il. Η. 375. ϕόδε *ειπησιν*, Il. Η. 300. οὐδ' ϕοτιδι *δρύνειν*, Il. Π. 522. may stand without offence.

8. Γέ exerts the same force as δε in the suppression of a following *aspirate*. Since, then, δε suppresses the *digamma* as well as the *aspirate*, the same privilege may be allowed to γέ; and we may preserve, without any offence to the digamma, *αὐτῷρογ' δν φίλον νιὸν*, Il. Ζ. 474. ει κεινω γ' *ἔπεισοι*, Il. Ξ. 208. and, in other places, *τοι γ' ίσσαι*; ή σύ γ' *ἀνάκτος*, &c.

9. If, then, we may consider it as proved that, in the case of apostrophe after δε, ὁδε, ώδε, οὐδε, μηδε, γέ, οὔτε, the digamma of the next word disappears, it can scarcely be doubted that, in conformity with this practice, the digamma should be dropped after other apostrophised words also. Hence we may deduce the general rule, that *after apostrophe the digamma is thrown away*. And thus, according to the analogy of δ' *εισάμενος*, δ' *εικνία*, &c., we find δφρ' *ειδῆ*, Il. Θ. 406. δφρ' *ειπω*, Il. Η. 68. and, in a similar manner, *ιν ειδῆς*; *ἄρματ' ἀνάκτων*; *κέδν' ειδνία*; *κάλ' εικνία*; *εισμ' ἔκστοντην*; *ἔσθι' ἔκηλος*; *τέρμαθ' ἐλίσσομεν*; *δάμνηρ' ἔπεισοι*, &c.

10. Still a much greater number of places remains that reject the incipient digamma in words to which it belonged, without any apostrophe to suppress that letter: so that the question arises, *Whether the digamma may be supplanted as well by the necessities of versification as by the influence of apostrophe?*

11. To account, generally, for the disappearance of the digamma, let us observe,

- What was previously said as to its *attenuation* and *rejection*, whence we may understand how some words, originally digammated, such as **Φανήρ**, **Φελένη**, **Φύδωρ**, entirely lost the digamma in the Homeric dialect; and how others, though they retained digamma in themselves, lost it in their derivatives, as **Φίψη** in **Ιψικλείδης**; **Φίδον** in **Ιδομενεύς**; **Φελίσσων** in **ειλιποδεῖς**; **Φέπος** in **ενίσπω**.
- The disappearance of other consonants from the beginning of words. Thus **μάλευρον** and **ἄλευρον**; **καπήνη** (Thessalian) and **ἄκτηνη**; especially that of σ in **Ἄλις**, **Lat. sal**, **Eng. salt**; **ἴτι**, **Lat. sese**, **Eng. self**; **ἴξιν**, **Lat. sedere**, **Eng. sit**; **ἴξι**, **Lat. sex**, **Eng. six**, **ἴπτα**, **Lat. septem**, **Eng. seven**; **ἴνπερ**, **Lat. super**; **ἴντι**, **Lat. sub**; **ἴδι**, **Lat. sus**, **Eng. sow**; and from the middle of words, as **Μανσα**; **Κλέοντα**, **Spart. Κλεωά**; **παιδονσῶν**, **Spart. παιδῶνων**; **Μουσάων**, **Lat. Musarum**; **ποιητράων**, **Lat. poetarum**, &c.

12. Moreover, that the same word, at the same epoch, might be pronounced with or without the digamma, according to the exigencies of metre,—as *Feīπov* or *ēπov*, *Fēρyov* or *ēρyov*,—we learn from the analogy of words, which, in like manner, retain or reject some other initial consonant. Thus,

K in *κιών*, *iών*: as, λέχοσδε κιών, Il. Γ. 447, and in other places, but Λιᾶντρος *iών*, Il. Α. 138, &c.: the latter forms (*iών*, *ιοῦσα*, *ἴοιεν*, &c.) are found in about 200 places, the former (*κιών*, *κιοῦσα*, *κιομεν*, *κιοιεν*, &c.) in about 50.

Λ in *λείβω*, *είβω*: as, Διτ̄ λείβειν, Il. Ζ. 266, &c. but δάκρυον *είβει*, Il. Τ. 323, &c.: in λαιψηρός, αἰψηρός: as, μένος λαιψηρά τε γούνα, Il. Τ. 323, &c.: as in λαιψηρός, αἰψηρός: as, μένος λαιψηρά τε γούνα, Il. Χ. 204, &c. but παύομαι αἰψηρός δὲ κήρος κρυεροῖο γόνιο, Od. Δ. 103. Compare Il. Τ. 276, &c.

M in *μία* *ἴα*: as τὰ δὲ μῆς περὶ νηὸς ἔχον πόνον, Il. Ο. 416, &c. but τῆς μὲν ίῆς στιχὸς ἥρχε, Il. Π. 173, &c. as the necessity of metre may demand. The form *ἴα* is even occasionally found employed merely to avoid the repetition of *μ*, as ἐν δὲ ίῆ (read *r' iῆ*) τιμῇ ήμὲν κακός, Il. Ι. 319; just as, without necessity, the *φ*, which represents digamma in the word *φῆ*, is often dropped, since this is always *ἡ* at the beginning of a verse.

Γ in *γαῖα*, *αῖα*: as ἑστοναχίζετο γαῖα; Il. Β. 95, &c. but φυσίζοος αῖα, Il. Γ. 243, &c.

13. Since, then, *κιών*, *κιομεν*, *λείβω*, *λαιψηρός*, *μῆς*, *γαῖα*, *γαῖης*, *γαῖαν*, &c., according to the exigencies of the metre, might also be pronounced as *ιών*, *ιομεν*, *είβω*, *αἰψηρός*, *ιῆς*, *αῖα*, *αῖης*, *αῖαν*, &c. it need not seem extraordinary that digammated words should, on the same principle, sometimes throw away the digamma: especially since, in their case, the mutability of the letter, its suppression after apostrophe, and its entire extinction in later times, come in aid of such a supposition. Thus we may allow, in one series of examples, the collocations *ἀλλὰ*, *Ἐάναξ*, *ἀλλὰ Εάνασσα*, *Ταλαιπίδαο Εάνακτος*, &c.; and, in another series, *γάρ ἀνάκτος*, *μὲν ἀνάξ*, *ἥς περ ἀνασσε*, *θυμὸν ἀνάκτος*, &c.: in one place *φάρμακα Φειδώνις*, and in another, *εἴγε μὲν εἰδέσις*; in one place *ἄνέρα Φίκαστρον*, and in another, *θυμὸν ἐκάστω*; and so *Φέπος* or *ἔπος*, *Φέργον* or *ἔργον*, &c.

14. That which has been here admitted on the grounds of analogy and induction, namely, that the digamma may stand or fall, according to the exigencies of metre, is demonstrated—(not to mention again *γέντο*, i. e. *Feīτo* or *Feīτo*, which is found in some places, while *εīλετο* appears in others)—in the word *ἐρίγδουτος*, i. e. *ἐριφέντος*, which becomes *ἐρίδουπος* when the syllable requires to be shortened: thus, *ἐριγδύνποιο*, Il. Ε. 672, &c. *ἐριγδόνποιος πόσις* “*Ηοὺς*”, Il. Η. 411, &c. but *ἀκτάων ἐριδόνποιο*, Il. Υ. 50. *αἰθόντης ἐριδόνποιο*, Il. Ω. 323, &c. It is demonstrated also in *ἥ* “as” which is *φῆ*, i. e. *φή*, in Il. Β. 144., since on that line (*κινήθη δ' ἀγορὴ, ὡς κύματα μακροὶ θάλασσης*) the Scholiast remarks that Zenodotus wrote *φή κύματα*; and thus too at Il. Ε. 499.—*δὲ φῆ, κώδειαν ἀνασχῶν, | πέφραδέ τε Τρώσσαι, καὶ εὐχέμενος ἔπος πῆδα.** Zenodotus gives *δέ φῆ*, *φή κώδειαν ἀνασχῶν | πέφραδέ τ. λ.* Here Homeric usage forces us to abandon *φῆ* for *ἔφη*, and the rules of versification force us to retain the consonant *φῆ* unless, with Aristarchus, in spite of sense and connexion, we give up the verse altogether, from an uncritical horror of the word *φῆ* or *φή*.

* Doubtless from manuscripts. It may be observed, by the way, that Homeric criticism would gain much in clearness and certainty, if more attention were paid to Zenodotus, and to his important and remarkable readings of the poet's text, than to the often partial and pedantic Aristarchus.

15. Lastly, in furtherance of our proofs, we may cite also those forms, which, as we shall presently see, had the digamma in the middle of the word, and yet dropped it as the verse might require: thus, εὐκελος i. e. Ἑκηλος and ἔκηλος, αἴρω i. e. ἀίρω and αἴρω, Ἀτρείδαο i. e. Ἀτρείδαρο and Ἀτρείδεω, ἀλένασθαι and ἀλένασθαι, &c.; as, in Latin, both *amaverunt* and *amarunt* (*amaerunt*), *paraverunt* and *pararunt*, *audiverant* and *audierant*, were in use at the same time.

VIII.

Of the results of the foregoing investigations with regard to the treatment of the Homeric text.

1. We may, in the first place, admit as correct the list of digammated words in Homer which Heyne has given in an *Excursus* on the Iliad, book T. (vol. vii. pp. 708.—772.) leaving it to future research to ascertain whether one or two words may not yet be added to that catalogue; and, this done, we may,

- a. in the treatment of the text, prefer those readings which are conformable to the use of the digamma, since it is more probable that this letter might have been dropped by grammarians and transcribers ignorant of its claims, than that the poet should, without metrical necessity, abandon it.
- b. If the digamma cannot recover its right by critical aid without appealing to *conjecture*, then the place should be left undisturbed, since it is doubtful whether it has been corrupted by the alterations of grammarians, or rejects the digamma in obedience to the will of the poet. It is only in this way that, without giving up the doctrine of the digamma, the Homeric text can be preserved from perpetual and flagrant violations.

2. With greater confidence may we, before digammated words, throw away the paragogic *v*, write *o* instead of *ōχ*, and dismiss those particles, which have been inserted instead of the digamma, evidently from ignorance, to fill up the verse. Thus ἐνθει ἄρ' οἰνίζουρο for ἐνθει Φοινίζουρο, Il. H. 472. δηπόταν ισόμορον for δηπότε Φισόμορον, Il. O. 209. μερά τ' ἥθεα καὶ νομόν for μετὰ Φήθεα, Il. Z. 511, &c. &c. Here also it is left to future observation to determine how far, through these and similar safe alterations, the passages apparently opposed to the digamma may be diminished in number, and the list of words, which in Homer's usage retained the digamma, be augmented.

IX.

1. In order not to curtail or disconnect the history of the digamma, and at the same time for the sake of giving yet more support to the doctrines already propounded, we shall add what is to be said as to this letter *in the middle of words*,—a subject belonging rather to the *dialect* than to the *versification* of Homer.

2. In the Latin tongue we perceive it joined to consonants in *comburo* from *con-u-ro*; *sylva* from *fiñ*, or the old *Φεñ*; *cervus* from *κέρας*, Ael. *κέρεος*, old *κέρεφος* (*kerevus*, *kervus*, *cervus*, “the horned animal”); *volvo* from *φελέφω*, *Φελφω*; *salvus* from *σάφος*; *arva* from *ἀρφω*, as *vivo* from *βιοφω*; *curvus* from *γύρος*, which must have been *γύρφος*. In Greek we find, in Suidas, *δερβιστήρ*, i. e. *δερφιστήρ*, from *δείρω*, and *δλβάχνιον*, i. e. *δλφάχνιον*, a vessel in which the *οὐλαι* (of which the true form thus appears to have been *δλφαι*) were deposited; we find also *ἐνιβδας*, i. e. *ἐνι δαι*, according to the Scholiast on Pind. Pyth. iv. 249. and *οιδδήν*, there quoted; *ρύμβος* from *ρύω* in the Etym. Magn. Add *ιοφος*, *δμφαρος*. The sound is retained in *γαμβρός*, *μεσημβρίη*. To this class belongs also the

well-known AFYTO, properly *dFtō*, in the Delian inscription. Now as *ἴσος*, οὐλαί, γύρος, have come from *FίσFos*, δλFai, γύρFos, so similar long vowels and diphthongs appear to be of similar origin, as οὐλαμός, ὁροῦω from ὁρόω, τιμῆ, from τίFω, τιFμῆ. So δμίλος, πέδιλον, πίδαξ, φδλον, ψύχη, ψῦχῆ, πτῶω.

3. The digamma stands also between vowels: *avarus*, ἀρος (*ἀFaroς*) ἀτος; *Achivi*, ἈχαιFoi; *avum*, αιFών; *avernus*, ἄFορνος; *Argivi*, ἈργεiFoi; *bos bovis*, βοFς βοFός; *Davus*, ΔαFός, according to Priscian; βίος compare *vivus*; βίωω, νινω; *clavis*, κλαῖς; *divus*, δῖος; *levis λεῖως* (*λεFως*); *lavo*, λούω (*λόFω*); *Mavors*, *Mars*, μάFω; *novus*, νεFός; ΠΙFΩ, *bibo*; *rivus*, ρόFos; *probus*, προῦς, ΑEol. πραFος. Add *raFώς λαFός* (Villois. Proleg. Hom. II. p. iv.); δάFιον *Alcman* (καὶ χείμα πῦρ τε δάFιον, Priscian, p. 547.); EFΑΟΙΟΙΣ in the Elean inscription, ΔΙFΙ on the Olympic helmet, and ΣΙΓΕΥΕΥΣΙ, i. e. ΣΙΓΕFΕΥΣΙ, in the Sigean inscription.

4. To this head belong in Hesychius Αιβετός, ἀετός, (Περγαῖοι).—'ΑΒηδόνα, 'αηδόνα.—'Ακροβάσθαι, ὑπακούειν, —'Εβασον, ἔσαον, (Συνρακούσιοι), thus ἕω, ἔFάω, ἔβάω, compare what Gregor. Corinth. quotes as Doric τὸ ἔα εἴα, τὸ ἔσαον εἴναον. Δαβελός, δαλός, (Δάκωνες).—Θαβακόν, θακόν, thus θαFακόν, θαβακόν, θαακόν, θακόν.—From the Pamphylian dialect, in Eustath. ad Hom. Od. p. 1654. φάβος, βαβέλιος ὥρονβω, or, since ου arises from the change of the digamma, more properly ὥροβω.—To this head appertains also what Priscian says p. 547. and more fully at p. 710, viz. that the ΑEolians placed the digamma between two vowels; "this is proved," he says, "by very ancient inscriptions, written in the oldest characters, which I have seen on many tripods." He cites, p. 547. ΔημοφάFων, which, at p. 710. he calls ΔημοφόFων, and, at p. 547, ΛαFοκάFων, which, at p. 710, becomes ΛαοκόFων. ΔημοφάFων, ΛαFοκάFων are right; the other forms in -όων must have arisen, after the neglect of the digamma, from the contraction of -άων to -ών, and the insertion of ο.

From all this it seems already clear that, in the old language, the digamma appeared very commonly in words between the open vowels.

5. It has already been stated that, before a vowel, the digamma often passed into *u*, in Greek into *v*. Priscian quotes from Latin the *nunc mare nunc silūæ* of Horace, and the *zonam soluit diu ligatam* of Catullus. As *aves* gives *auceps* and *augur*, *faveo*, *fautor*, and *lavo*, *lautus*, so from *ātω*, i. e. *āFīω*, came *avio*, and with the insertion of *d*, *avdio*, *audio*, from *γαίω*, i. e. *γαFīω*, came *gavio* (hence *gavisus*), and *gaudeo*, *gaudium*. The Etym. Mag. has ΑEolic ἄνως, ἡ ἡώς; Hesychius has ἄνως, ἡμέρα; Eustathius, p. 548, has ἄφροκτος for ἄφροκτος from ἄFροκτος *infractus*; and Heracleides has, as ΑEolic, δανλός, δαλός (*Spartan* δαβελός), so that it was δαγέλος, δαβελός, δανλός, δαλός. Observe also *iāvχεν*, *iāχεν*, (in German *jauchen*, *jauchzen*).

X.

Of the digamma in the middle of words in Homer.

1. The digamma appears connected with a consonant, in Homer, in μέμβλετο, μέμβλωκε, παρμέμβλωκε. This verb was μέβλω μέβλω, as, in Hesychius, we find βέβλειν μέλλειν (or, as it should be written, μέλειν.) Thus μέFλοματ, μεμέβλετο, μέμβλετο, and so forth. So we may explain ἄδδην, ἄδηκτες, ἄδδεισεν, ὑποδεισαντες, as having been ἄδFην, ἄδFηκτης, ἄδFεισεν, ὑποδεισαντες, compared with *ἴσος*, ἄμμόρος, ἄφροκτος, from *ἴFος*, ἄFρορος, ἄFροκτος, compared also with *duellum*, which was *dvellum*, *dbellum*, and hence *bellum* (perhaps connected with θνελλα), as *Duillius*, *Duellius*, were called likewise *Bilius*, *Bellius*. ἄdFην is found also as ἄδην, without the digamma; and thus it augments the list of words, which retain, or drop this letter according to the demands of metre.

2. We may conclude, from preceding remarks, that the digamma

appeared also between open vowels, in Homeric Greek. 'Ατω, ἀτσσω, δίς, κλητς, 'Αρηιον, &c. since they are never found contracted into αιω, άσσω, οις, ειης, 'Αρηον, were evidently pronounced ἀFιω, ἀFισσω, δFις, κληFις, 'ΑρηFιον, as δέκων, δέργος, &c. were ἀFέκων, ἀFεργός, &c. Thus likewise θα-
Fακός, θαFάσσειν, ἔFασον, ἄFεθλον, ἄFει (αιεί), ἀFείδω, ἀFείρω, ἀFέστιος (not ἀFέσ-
τιος), 'ΑFίδης, ἀFίδηλος, ἀλοFά, (ἀλωά), ἀFολλής, αFολξ (ώλξ), ἄFυρ, ἀFορτήρ, ἄFος
(άνος), ἀFαλέος (ανάλευς) ἀFτή (dūtē), ἀFτη (dūtē) German athmen, γεραFός
(γεραιός) οΓ γραFός German grau, anciently grav, δάFηο, δάFω (δαίω), δήFιος
ἔFανός, κραFάινω (κραίνω), from KPA, KPAΩ, KPAFΩ German kraf-t,
λαFάς (λάς), λάFιγξ, ΔαFέρτης, λέFων (German Leu, anciently Lev, whence
Lowe), δFας (ονς) gen. δFαρος (ονάτος), δFίω, πνέFω, (πνείω), φαFεννός (φαενός),
χίFω, χράFω, χρίFος, together with all substantives and verbs of the
same kind having a vowel before the final vowel. In case of contraction the digamma disappears, thus 'ΑρείδαFο, 'Αρείδαο, 'Αρείδεω.

3. The Homeric language is full of traces of the digamma changed into v. It appears in the termination *eus*, as βασιλεύς, 'Οδυσσεύς, 'Ατρεύς, 'Αχιλλεύς, Τυδεύς, words of which the roots are seen more clearly in the Latin forms *Ulysses*, *Achilles*, and are perfectly revealed in the forms AXLE, TVTE, ATPE, on old Italian works of art. But like βασιλεύς, so must there have been βασιλῆFος, βασιλέFω (βασιλέων), βασιληFίς, (τιμῆς βασιλῆδος, Il. Z. 193.) βασιλήFιος (γένος βασιλῆον), Od. II. 401. The digamma re-mained in the vocative βασιλεῦ, not to leave the root open and ending in the feeble ε, and in the dat. plur. βασιλεῦσι, combined with σ, as in the nominative singular.

4. In like manner, the digamma remained in future and aorist tenses, supported by σ, though it disappeared where it stood unsupported be-tween vowels; since ἐμπνεύση, Il. T. 159, &c. θεύσεαι, Il. Ψ. 623. θεύσεσθαι,
Il. Α. 700. κλαύσομαι, Il. X. 87. κλαῦσε, Od. Ω. 292. κλεύσεσθαι, Od. M. 25.
χραύση, Il. E. 138. demonstrate that their verbs, θέω, κλάω, πνέω, χράω,
were once θέFω, κλάFω, πνέFω, χράFω, (German graben); and, further,
the parts and derivatives of δλείνω, κάω, κλέω, βέω, χίω, as ἀλένασθαι, καῦνα,
κλυνός, βύνός, χυτός, point to δλέFω, κάFω, κλέFω, (properly to make a noise,
so the German kleffen, applied to dogs—as the German gaffen, Eng.
gape, may be compared with χάFω (χάω, χαίνω), &c.

5. In some verbs, the digamma is either retained or dropped in the present, as δέω, or δέω, or is not at all thrown away, as βασιλέω, λερπέω. In some the σ is suppressed instead of it, as χενώ, (not χενω), Od. B. 222. and so χενών), Od. B. 544. χενάντων, Od. Δ. 214. χενάν. χενάτ, &c.

6. In the aorist of ἀλείνω from ἀλέFω, the digamma not only suppresses σ, ἀλεναι, ἀλεναι, ἀλενασθαι, &c. but it is also lost itself, as in ἀλέασθαι, Il. N. 436, and so δλέασθε, δλέατο, in other places, which were undoubtedly δλέFασθαι, δλέFατο. Exactly in the same manner we find εὐκηλος and the common ἔκηλος, εὐδεν instead of έδεν, αιτάχος, αισταλέος, and the strange form ανέρυσαν, which may be explained ἀFέρυσαν, viz. Fέρυσαν with the intensive a prefixed. From all this, and the preceding remarks, it seems evident that the diphthongs αύ, εύ, arose from the attenuation of δF and τF.

XI.

History of the digamma in Homeric criticism.

1. Bentley was the first who clearly recognised the traces of the di-gamma in the Homeric poems, and the necessity of attending to it in the treatment of the Homeric text. On the margin of Stephanus's edition of Homer in *Poet. princip. Her.* he marked the lections of several manuscripts, prefixed the digamma to the proper words, and endeavored to alter the adverse passages according to its demands, often improving on himself, as he proceeded, and amassing or examining a

great variety of matter. From these notes he drew up a full and elaborate treatise, in which he goes through the digammated words in alphabetical order, and overthrows all apparent objections to his doctrine. The notes alluded to (called the *codex Bentleianus*) were sent to Heyne, but not the *treatise*, and thus the dispersed observations, and somewhat crude views of the great critic have become known, but the larger work remains, still unpublished, in the Library of Trinity College, Cambridge, where it was shown to me, in manuscript, together with the above-mentioned *codex*, in the year 1815.

2. After the labours of Dawes,¹ and of Payne Knight² on the subject of the digamma, this letter found in Heyne³ an eminent protector, who, after his fashion, gave many useful hints, but wavered in his observations, and brought the question to no decision. Both on this account, and because, following the example of his predecessors, he was too prone to change, or to throw suspicion on every passage that seemed to oppose the digamma, and thus to mangle the works of Homer, he gave ample grounds for contradiction and even censure.⁴ Soon after the outbreaking of this literary war Hermann⁵ took the field, dividing the truth from error with singular sagacity, and endeavouring with great pains to destroy the arguments against the reception of the digamma into the Homeric poems, but, at the same time, to prescribe proper limits to its use in Homeric criticism. The neglect of the digamma, in *solitary* instances, he admitted as a proof of the later origin of those passages, in which such instances occurred. The doctrine immediately acquired fresh partisans in Germany, as, for example, Buttmann in his Greek Grammar, and Boeckh.⁶ Recently, a new opponent to the digamma has appeared in the person of Spitzner, who, however, without combating the other proofs of its existence, rests his hostility to the letter on this single circumstance—that *hiaſus* cannot be, by its aid, *entirely* removed from the poetry of Homer; *expellas furcā, tamen usque recurrit*.

APPENDIX—B.

OF THE APOSTROPHE.

No general rule can be given respecting the use of the Apostrophe in the Greek prose writers. The Attic writers used it more than the Ionic, and the later Attic more frequently than the old, all of them chiefly in the monosyllabic particles δε, γέ, τέ, in the adverbs ποτε, τότε, &c. in ἀλλά, αὐτίκα, &c. and always in the prepositions which end with α or ο; more rarely in other words. The following remarks may be of service to the student:

1. It depends in some measure upon the sense of a passage whether the Apostrophe is to be used or not: if the sense require that any pause, however short, should be made after a word ending in a short vowel

1. In the *Misc. Critica*.
2. In his *Analytical Essay on the Greek Alphabet*, and his edition of the Homeric poems.
3. In his ed. of the *Iliad*, and, particularly, the three *Excursus* at II. T. 384. vol. vii. pp. 708—772.
4. See the review of his *Homer* in the *Allg. Lit.* 1803. p. 285.
5. In a review of Heyne's *Homer* in the *Leips. Lit.* 1803. *July*.
6. See Boeckh on the versification of Pindar, Berlin 1809; and in his edition of Pindar, *de metris Pindaricis*, cap. xvii.

and preceding another which begins with a vowel, the first vowel is not dropped, as *αὐτίκα*, *ἔφη*, *εἰσηγ.*

2. A short vowel is not cut off before another, when such elision would injure the harmony of the sentence; nor when a particle is emphatic.

3. The particle *ἄρα* is Apostrophised before *οὐ* and *οὐν*, but not before other words. If a particle closely adheres in sense to a preceding word, it does not generally suffer Apostrophe.

4. The Apostrophe is very frequent in Demosthenes, whose orations were written to be spoken, and a leading feature of whose style is rapidity. Upon the whole it seems reasonable to say, respecting the prose writers, that, within certain limits, they used or neglected the Apostrophe as they judged it most conducive to harmony.

APPENDIX—C.

OF CONTRACTIONS.

1. GENERAL RULES.

1. The long vowels *η* and *ω* absorb all the rest of the simple vowels.

2. *α* absorbs all the vowels following it, except *ο* and *ω*.

3. *ε* unites in the diphthong *ει*, or the long vowel *η*, with all vowels following it except *ο* and *ω*.

4. *ι* and *υ* absorb all vowels following, and are contracted into one syllable with a vowel preceding. *ι* is generally subscribed under *α*, *ε*, *ω*, and unites in one syllable with *ε* and *ο*, as *κέραϊ*, *κέρα*; *δρεϊ*, *δρε*; *σῖς*, *σῖ*. When *ι* makes a diphthong with a vowel, and this is to be contracted with another vowel, the two other vowels are to be contracted according to the preceding rules, and the *ι* is either subscribed when from the contraction arises a long *α*, *η*, *ω*, as *τόπτεαι*, *τόπτη*; *τιμάοιμι*, *τιμά-*
αι; *τιμάει*, *τιμᾶ*; or, if this is not the case, it is omitted, as *χρυσθειν*, *χρυσοῦν*.

5. *ο* coalesces with all vowels, preceding or following, in the diphthong *ον*, or, if an *ι* be under, in *οι*, or the long vowel *ω*.

2. THE MORE ACCURATE DISTINCTIONS OF THESE GENERAL RULES.

Αα becomes *α*, but the accusative plural of *ναδς* is *ναδς*, not *ναδς*: so also *τὰς γραῦς*.

Αε becomes *α*, as *γελάετε*, *γελάτε*; *ἔγέλας*, *ἔγέλα*.

Αει becomes *α*, as *γελάεις*, *γελῆς*; *δείδω*, *δῶ*.

Αο, *Αον*, *Αω*, become *ω*, as *βοάονσι*, *βοῶσι*; *δράω*, *δρῶ*.

Αοι becomes *ω*, as *δράοι*, *δρῶ*.

Αη becomes *α*, as *γελάητε*, *γελάτε*; but *αη* becomes *α*.

Εα becomes *ᾶ* if a vowel or *ρ* precede, as *Πειραιά*, *Πειραιᾶ*; *δρυγρέα*, *δρυγρᾶ*; but when a consonant precedes, *εα* becomes *η*, as *ձլηθέα*, *ձլηթէ*. Yet in contracted Nouns of the second declension, *εα* becomes *ᾶ*, as *ծուբա*, *ծոբա*.

Εαι becomes *η*, as *τόπτεαι*, *τόπτη*, and *εας*, *εις*, as *ձլηթէս*, *ձլηթէ՛ս*.

Εε becomes *ει*, as *ձլηթէս*, *ձլηթէ՛ս*; but *η* in Nouns, if no consonant follows *εε*, as *ձլηթէս*, *ձլηթէ՛*.

Εο and *Εον*, in Attic make *ον*, as *φιλέον*, *φιλօն*. In Ionic and Doric *εν*, as *πλεῖνες* for *πλέονες*: *χείλεν* for *χείլεօս*.

Εοι becomes *οι*, as *ποιέν*, *ποιօ*.

Εω becomes *ω*, as *Πειραιέως*, *Πειραιῶ*, but only when a vowel precedes; thus they do not say *βασιλῶς* for *βασιլեωս*. In dissyllabic Verbs, however, which become monosyllabic by contraction, *εω*, *εη*, *εο*, *εον*, are not contracted, but only *εε* and *ειι*.

I, preceded by another vowel, suffers only the proper contraction, as

ἅριτ, ὅρι; *aīdōt̄, aīdōt̄.* In a long and *η* and *ω*, it is subscribed, as *κέραι*, *κέρα*.

Οα and **Οω** become *ω*, as *βοάω, βοῶ; χρυσδω, χρυσῶ*. *Οη* also becomes *ω*, yet only in Ionic and Doric. Observe, however, that *Οα* becomes *ον* in *βόας, βοὺς; μείζονας, μείζονς*; and also that, in adjectives, the termination *οα* is contracted into *α*, and *οη* into *η*.

Οε and **Οο** become *ον*, as *πτερόεσσα, πτερόντσα; πρόσπτος, προῦπτος*; and in composition *προὔτρεψεν* for *προὔτρεψεν*; *κακούργος* for *κακέργος*. But observe that *ἀθρόος, ἀντίξοος*, and other words compounded with *ζοος*, do not fall under this rule: and that in words compounded of *δμοῦ*, when *v* is omitted, *οε* remains unchanged, as *δμοεθνῆς*; if *o* follows it is contracted into *ω*, as *δμωρόφιος* from *δμοορόφιος*.

Οαι and **Οαι** become *οι*, as *εῦνοι, κακνοι*, for *εῦνοοι, κακνοοοι*; and *δηλοῖς, δηλοῖ*, for *δηλοεις, δηλόει*. In words compounded with *ειδης*, however, *οε* remains unchanged, as *μονοειδῆς*; and in the present infinitive, and in adjectives in *οεις, οει* becomes *ον*, as *δηλοειν, δηλοῦν; πλακεις, πλακοῦς*.

Οη becomes *οι*, in the second and third persons present subjunctive where *n* has the subscript *i*, as *δηλόη, δηλοῖ*; otherwise *ω*, as *δηλόητον, δηλῶτον*.

Υι is not contracted if these vowels are in two syllables, as *βότρυν̄*. In those cases where *v* seems to coalesce with a vowel following, it may be supposed to have taken the power of a consonant like our **V**.

3. PECULIAR DIALECT FORMS.

Frequently, (especially in Attic), a word that ends with a diphthong or a vowel, is contracted into one with the following word that begins with a vowel or diphthong. If an *i* be among these vowels, it is subscribed: but more properly it is only subscribed when it is the last of the two contracted vowels. The rules are the same as those preceding: only a few particular ones occur.

A with *η*, as *τᾶδικα* for *τὰ ἄδικα*, but only when the second *ā* is short; thus, not *τᾶθλα* but *τὰ ἄθλα*.

Ai with *a*, as *κάπδ* for *καὶ ἀπό*; *κᾶν* for *καὶ ἄν*. (The *i* rejected, and *aa* contracted.)

A with *ε* as *τάμα* for *τὰ ἔμα*.

Ai with *ε*, as *καγώ* for *καὶ ἐγώ*, *κάτι* for *καὶ ἐτι*.

Ai with *ei*, as *κάτρα* for *καὶ εἴρα* (*i* rejected, crasis of *a* and *ε*, contraction of *a* and the latter *i*.)

Ai with *ī*, as *χῆ* for *καὶ ī*: **Ai** with *o*, as *χῶσα* for *καὶ θσα*. The *χ* arises from *κ* on account of the rough breathing of the following vowel.

I with *o*, as *κῶνον* for *καὶ οίνον*; *χῷ* for *καὶ οἱ*.

O with *a*, as *ἀνῆρ* for *ὁ ἀνήρ*: **Oi** with *a*, as *ἀνδρες* for *οι ἀνδρες*.

O with *ε*, as *ὄνμος* for *ὁ ἔμος*; *τοῦμον* for *τὸ ἔμον*.

O with *oi*, as *φῶνος* for *ὁ οίνος*.

Oi with *ε*, as *μούγκώμιον*, for *μοι ἐγκώμιον*; **O** with *i*, as *θοιμάτιον* for *τδ λιμάτιον*. Observe, however, that the *o*, *ον*, and *ω*, of the article often unite with the simple vowel of the following word, and become a long; as *ὁ ἔτερος*, contr. *ἄτερος*; *τδ ἔτερον*, contr. *ἄτερον*; *τοῦ ἔτερον*, contr. *θατέρον*; *τῶ ἔτερω*, contr. *θατέρω*. (In Doric, *ἄτερος* was put for the simple *ἔτερος*;) thus also *τάγαθον* for *τοῦ αγαθοῦ*; *τάνδρος* for *τοῦ ἀνδρες*; *τάνδρι* for *τῷ ἀνδρι*, &c.

η ον is written separately, but pronounced as one syllable; also *ω ον*; *as ἑγώ ον*.

Ω with *oi*, as *ἐγώδα* for *ἐγὼ οίδα*.

Ω with *ε*, as *τοὐπιγράμματι* for *τῷ ἐπιγράμματι*.

APPENDIX—D.

ACCENTS.

1. FIRST PRINCIPAL LAW: *In the Greek language, only one of the three last syllables of a word is capable of receiving the acute accent.—EXPLANATION.* If the accent were to recede beyond the third syllable, the whole word would to the hearing be necessarily divided into two or more. Hence Εἰώνυμος, Ἀλιμούσιος. Besides, an equilibrium must exist between the accented syllable and the unaccented ones which follow. This equilibrium would be destroyed if more than two were to follow the accented syllable, as two only are able to produce it.

2. SECOND PRINCIPAL LAW. *The accent falls either on the syllable containing the principal idea of the whole word, or on the one which is nearest to the syllable of the principal idea, that the number of syllables in the word generally will permit.—EXPLANATION.* The root of a word is the principal idea. Thus in γράμμα, the first syllable is the root, and of course accented. In compound words, however, the added word forms for the accent the principal idea, because it gives to the whole its shade, its definiteness, its distinction. Thus, in πρόγραμμα the principal idea is now in πρό, and γράμμα, in reference to the accent, becomes subordinate, because the preposition πρό gives to γράμμα its definite signification. Again, in γραμμάτιον, the accent is on the antepenult, being as near as it can come to the syllable (γραμμ) containing the principal idea, without violating the first law. It must be observed, however, that in the Greek language, with few exceptions (but in the verb without exception), the accent can never pass beyond the first compound: thus ἐς, πρός (first compound); not, however, σύνπρος (second compound), but συνπρός. The first compound therefore remains as the principal idea for the Greek accent.

3. THIRD PRINCIPAL LAW. *A syllable long by nature is equivalent to two syllables with respect to the time occupied in its pronunciation; consequently, if the final syllable of a word be long by nature, the accent cannot stand on the third from the end.—EXPLANATION.* This law necessarily follows from the nature of the thing itself. In Ἀριστοφάνης the accent ought to stand thus, Ἀριστόφανης, because the syllables Ἀριστο enlarge and define the idea of φάνης: but the syllable ης contains two short times, and hence, this syllable being reckoned for two, the accent in Ἀριστόφανης would fall upon the fourth syllable, which is a violation of the first law: consequently we must write Ἀριστοφάνης. But in the Attic and old Ionic declension, wherein other dialects give ο instead of ω, as πόλεως (otherwise πόλευς), the last syllable, though long according to quantity, is considered as short for accentuation; and the reason for this lies in the half length of ω in such old forms. And again, the syllables terminating with the diphthongs οι and αι, when not closed by a consonant (as οιν, αιν, οις, αις), are, like the Attic or old Ionic ω, considered short in accentuation. The reason of this lies in the short pronunciation of these diphthongs, even the oldest poets having allowed themselves to elide οι and αι in certain instances. The third person of the optative active, however, in οι and αι, always obtains as long, being the result of contraction; and the same is the case with the adverb οἴκοι (properly οἴκω.)

4. The three principal laws just given are sufficient for ascertaining the position of the accent in the oldest periods of the Greek language. Thus the Æolians, whose dialect must be considered as the oldest of the Greek dialects, invariably accented according to these laws. In the

whole of their dialect not a single word is to be found accented upon the last syllable, except the dissyllabic prepositions, as παρά, περί, ὑπό. But in prepositions this is easily accounted for, because they are connected as closely as possible with the following word, to which they refer. The same old accentuation, conforming to the sense, has been retained almost invariably by the remaining dialects of the Greek language, 1. in the oldest parts of speech, the verb: 2. in the oldest nouns, the neuters: 3. in proper names, which belong to the oldest nouns; as, for example, εὐπειθῆς is an adjective, but Εὐπειθης, a proper name. But in other words, these dialects exhibit a remarkable deviation from the oldest or Æolic usage, all endeavouring to place the accent on the final syllables of words, even when these contain no principal idea; as, δυαθής, σοφός. This peculiarity of oxytoning can only be explained historically; for, marking the last syllable of a word with the accent, when the principal idea is not contained in this syllable, is in every case an abandonment of the etymological signification of the word. This will be made more clear by a comparison with modern languages. Those called the Roman languages, which are derived from the Latin, have in their words mostly left the old radical syllable of the Latin unchanged, and merely furnished this with terminations, which may be considered as the only part belonging to them. Now, it is remarkable that the languages spoken of, particularly the French, are accustomed to throw the accent upon these terminations, their only property in the word, because the etymological root, borrowed from the Latin, must in its original signification and nature remain entirely unknown to them. Thus, the French form from *fratérnitas* fraternité, from *conscriptio* conscription, with the accent placed upon the last syllable, which is their own property in the word.

6. Now, the later dialects, Doric, Ionic, Attic, bear the same relation, in respect of the accentuation of many words, to the oldest dialect, the Æolic, as the Roman languages to their parent, the Latin. Hence the Attic dialect accents, for example, βουλή, βωμός, σοφός, where the Æolic had βόλλα, βῶμος, σόφος. That the accentuation upon the last syllable in the later dialects originated in an abandonment of the etymological meaning of a word, to be explained only by the given relation of the later dialects to the Æolic, or of the Roman languages to the Latin, is proved above all by the remarkable fact, that the Greeks almost invariably accent all words of barbarous (i. e. foreign) terminations upon the last syllable. Thus Ἀσσύρια (Herod. 2. 30.), Οἰνοπάτη (Herod. 3. 8.), Νησί, Ἀβραάμ, Μελχισέδεκ, Μίχαηλ, Δαβὶד, Ἄλικάτ, Μωάθ, Θαμύρης. Here one cannot but perceive an endeavour to bring the last barbarously terminating syllable as clearly as possible before the ear of the hearer, that the word, whose etymology was unknown to the Greeks, might appear to them at once as barbarous.

PARTICULAR REMARKS.¹

The *Acute* is used on the last syllable, the penultima, or the ante-penultima.

1. Accents were first marked by Aristophanes, a Grammian of Byzantium, who lived about 200 years before the Christian æra. He probably first reduced them to a practical system, because some marks must have been necessary in teaching the language to foreigners, as they are used in teaching English.

For the proper modulation of speech, it is necessary that one syllable in every word should be distinguished by a tone, or an elevation of the

The *Grave*¹ is used on the last syllable only; but when that syllable is the last of a sentence or followed by an enclitic, the acute is used.

voice. On this syllable the Accent is marked in the Greek language. This elevation does not lengthen the time of that syllable; so that *Accent* and *Quantity* are considered by the best critics as perfectly distinct, but by no means inconsistent with each other. That it is possible to observe both Accent and Quantity is proved by the practice of the modern Greeks, who may be supposed to have retained, in some degree the pronunciation of their ancestors. Thus in *τυπομένη* they lengthen the first and last syllable, and elevate the tone of the penultima.

In our language the distinction between Accent and Quantity is obvious. The Accent falls on the antepenultima equally in the words *liberty* and *library*, yet in the former the tone is elevated, in the latter the syllable is also lengthened. The same difference will appear in *báron* and *bácon*, in *lével* and *léver*, in *Reáding*, the name of a place, in which these observations are written, and the participle *reáding*.

The Welsh language affords many examples of the difference between Accent and Quantity, as *díolch*, thanks.

It has been thought by many that the French have no Accent: but in the natural articulation of words this is impossible. Their syllabic emphasis is indeed in general not strongly expressed; but a person conversant in their language will discover a distinctive elevation, particularly in public speaking. This is in many cases arbitrary: thus the word *cruel*, in expressing sorrow and affection, will on the French stage be pronounced *crué*: in expressing indignation and horror, *crué*. But the general rule is, that in words ending in *e* mute the Accent is on the penult; as *formidáble*, *riváge*: in other words on the last syllable, as *hauteúr*, *vertú*.

On one of the three last syllables of a word the Accent naturally falls. Hence no ancient language, except the Etruscan, carried it farther back than the antepenultima. The modern Greeks sometimes remove it to the fourth syllable; and the Italians still farther. In English it is likewise carried to the præ-antepenultima, but in that case a second Accent appears to be laid on the alternate syllable, as *détermi-nátió*, *unprófitáble*. In poetry the metre will confirm this remark.

That variation existed in the different States of Greece, which is now observed in the different parts of Britain. The Æolians adopted a baryton pronunciation throwing the Accent back, saying *īyō* for *īyō*, *θīos* for *θīos*. In this they were consistently followed by the Latin dialect. But some words in the latter language changed their Accent: thus in the Voc. *Valeri*, the Accent was anciently on the antepenultima, and was afterwards advanced to the penultima. In English a contrary effect has been produced: thus *accepτable* is now *accepτable*; *corrúptible*, *corrúptible*; *advertisements*, *adrévertisements*; &c. In Welsh the Accent is never thrown farther back than the penultima, and is rarely placed on the last syllable. In Scotland the Accent is oxyton, in imitation of that of France, probably on account of the close connexion which formerly subsisted between the two countries.

1. The *Grave* is said to be the privation of the Acute, and to be understood on all syllables on which that is not placed. The Acute with the rising inflection has been, by a musical term, called the *Arsis*, the *Grave* with the falling inflection, the *Thesis*.

But where it is expressed on the last syllable, the *Grave* has the force of the Acute marking an oxyton. Indeed no substantial reason is given for the use of both Accents. Perhaps it may be said that the *Grave* is used to show that the voice, after the elevation, must fall to

The Circumflex¹ is used on the last or the penultima.

The Acute and the Grave are put on long and short syllables; the Circumflex on syllables long by nature,² and never on the penultima, unless the last syllable is short.³

No word has more than one Accent, unless an Enclitic follows.

Enclitics⁴ throw their Accent on the preceding word, as ἀθρωπός ἐστι, σῶμα ἐστι.⁵

Ten words are without Accents, called Atonics: δ, ή, οι, αι, ει, εις, ιν, ης, (or εικ,) οι (οὐκ or οὐχ,) ως.⁶

RULES OF ACCENTS.

Monosyllables, if not contracted, are acuted, as δς, κοῦς, χείρ.⁷

Monosyllables of the Third Declension accent the last syllable of the

meet the common, or what Aristotle calls the *middle*, tone of the next word; but that the Acute is preserved at the end of the sentence, where the change is necessary; that the interrogative *τις* always requires an elevation of voice; and that an Enclitic, becoming a part of the word, generally reduces the Accent to the rules of the Acute.

In French the Grave Accent,—when it is not used for distinction, as *â*, to, from *a*, has, and *oû*, where, from *ou*, or,—makes the syllable long and broad, and has the force of the Circumflex: the sound is the same in *près* and *prêt*, in *excès* and *forêt*.

1. The Circumflex is said to raise and depress the tone on the same syllable, which must be long, and therefore consist of two short; thus σῶμα is equivalent to σύμα. But this double office of the same letter it is not easy to discriminate in speaking.

2. A syllable *long by nature*, is that which contains a long vowel or a diphthong, as σῶμα, στονδαῖος. Some few syllables with a doubtful vowel are circumflexed, as μᾶλλον πρᾶγμα, πρᾶγος, δῖος, κῦμα, &c. but they are contractions.

3. In Diphthongs, the Accents and Breathings are put on the last vowel, as αὐρὸς; except in improper diphthongs, ἄδης for ḡdης.

4. An Enclitic *inclines* on the preceding word, with which it is joined and blended.

5. So in Latin, *que, ne, ve*. But the Accent, which in *vīrum* is placed on the first syllable, is brought forward to the second in *virūmque*.

We may carry the analogy of Enclitics to English. When we say, "Give me that book," we pronounce *me* as a part of the word *give*. For *the boy is tall*, we say *the boy's tall*; thus *is* becomes a perfect Enclitic. This is frequent in French, *donnez le moi, je me lève, est-ce lui*; and particularly in *parlé-je*, where the last syllable of *parle* must be accentuated before the Enclitic. In Italian and Spanish the Enclitic is joined, as *dammi, deme*, give me.

6. These may be called *Proclitics*, as they incline the Accent on the following word. Thus in English the Article *the* is pronounced quickly, as if it made part of the following word. In poetry it coalesces with it, as *Above th' Aonian mount*. When these Atonics are at the end of the sentence, or following the word to which they are naturally prefixed, they recover their accent, as ἔχοντες στέρημ' ἀνίβαν φλογὸς οὐ. Pind. *κακὰν ήξ*, Theocr. *θεὸς ως*, Hom. When they precede an Enclitic, they are accented, as εἰ με.

7. The following appear to be excepted αῖ, νῦν, οὖν, ὕς, δρῆς, μῆς, γραῦς, ναῦς, οὖς, πᾶς, παῖς, πῆρος; but many of them are probably contractions; thus νῦν, from νένν, οὖν from οὖν, πᾶς from πάας, τὰς, or πάντς. Indeed the circumflex always leads to the suspicion of some contraction.

Genitives and Datives, but the penultima of other Cases, as **S. χείρ,** **χειρὸς, χειρὶ χεῖρα.** **D. χεῖρε, χειροῖν.** **P. χείρεσ, χειρῶν, χεροῖ, χεῖρας.**¹

Dissyllables, if the first is long and the last short, circumflex the former, as **μῦντος**;² in other cases, they acute the former, as **μούσης, λόγος, λόγου.**

Polysyllables, if the last syllable is short, acute the antepenultima, as **ἀνθρωπος**; if long, the penultima, as **ανθρώπον.**³

Exceptions with the last syllable short:

1. Participles Perfect Passive, as **τετυμένος.**
2. Verbals in **εος** and **εον**, as **γραπτέος, γραπτέον.**
3. The increasing Cases of Oxytons, as **λαμπάς, λαμπάδος; τυπεῖς, τυ-**
πέντος.
4. Many derivatives, as **παιδίον, ἐναντίον.**
5. Compounds of **βάλλω, πολέω, χέω**, if not with a Preposition, as **ἐκπ-**
βόλος.
6. Compounds of **τίκτω, κτείνω, τρέφω**, with a Noun, if they have an *Active* signification, as **πρωτόκος, she who produces her first child;** **ξιφο-**
τόνος, he who kills with a sword; **μητρότόνα, a matricide;** **λαοτρόφος, he**
who feeds the people. If they have a *Passive* signification, they follow
the general rule, as **πρωτόκος, the first born;**⁴ **ξιφότονος, he who is killed**
with a sword; **μητρότονος, he who is killed by his mother;** **λαοτρόφος, he**
who is fed by the people.⁵

1. Except Participles, and *tis interrogative*, with **δάδων, δμῶν, θῶν,**
κράτων, λάων, παίδων; πάντοιν, πάντων, πᾶσι; **Τρώων, φάτων; ὄτοιν, ὄτων.**

2. **Εἴπερ, τοίνυν, ὄστε, &c.** are considered as two words, the latter of which is an Enclitic; they cannot, therefore, be circumflexed.

Nouns in **ξ**, increasing long, acute the penult, as **θώραξ, κήρυξ, φοίνιξ;** if they increase short, they circumflex it, as **αἰλαξ, δηλίξ, πίδαξ.**

3. From these rules are to be excepted *Oxytons*, such as generally words in **ευς, ης, ω** and **ως**, whose Gen. ends in **ος**; pure, as **βασιλεὺς, αἱρ-**
θης, &c. Adjectives in **ικος, θος, λος, ρος, στος, as ἀγαθός, καλός, &c.** Participles Perf. 2d Aor. and 2d Fut. Active, and Aorists Passive; Prepositions; and others, which will be learnt by use.

In Latin Polysyllables, the Accent depends on the penultima. If that is long, the Accent is placed upon it, as *amicus*: if short, upon the antepenultima, as *ánimus*. In Dissyllables the Accent is on the first syllable. Hence may be deduced another proof of the difference between Accent and Quantity. In Latin the Accent falls on the first syllable of *ánimus* and of *tibi*, but that syllable is not lengthened in pronunciation. The Accent falls on the first syllable in *cárm̄ina*; but if an Enclitic follows, as *carmináque*, the Accent, which is inadmissible on the *p̄ae*-antepenultima, must be laid on a syllable which cannot be pronounced long.

In reading Greek the general practice of this country follows the Latin rules of Accent. In words of two, and of three, short syllables, the difference of the French and English pronunciation is striking. The former makes Iambs and Anapæsts, the latter Trochees and Dactyls: the French say *fugis, fugimus*: the English *fūgis, fūgimus*. In many instances both are equally faulty: thus we shorten the long *is* in *fāvis*, the Plural of *favus*: they lengthen the short *is* in *ōris*, the Genitive of *os*.

4. So **πρωτογόνος** and **πρωτόγονος, βουνόμος** and **βούνομος, ναυμάχος** and **ναύ-**
μαχος.

5. The difference of Accentuation serves also to mark the difference of signification, and has on some occasions given precision to the lan-

7^o Compounds of Perfects Middle with nouns and Adjectives, as
διπρολόγος, οἰκουμένος, παμφάγος.

8. Many other Compounds retain the Accent, which they had in their simple state, as αὐτόφι, οὐρανόθεν, κατεῖχον, συνῆλθον. So Prepositions, preserving their final vowel in composition, as ἀπόδος, ἐπισχετ.¹

guage, and even determined the ambiguous meaning of a law. Of this distinction a few instances may be given :

ἄγων, leading;	ἀγών, a contest.
ἀληθες, truly;	ἀληθὲς, true.
ἄλλα, other things;	ἀλλὰ, but.
ἄπλοος, unnavigable;	ἀπλός, simple.
ἄρα, then;	ἄρα, an interrogation.
βίος, life;	βίος, a bow.
δίδομεν, we give;	δίδομεν, to give.
δόκος, opinion;	δοκός, a beam.
εἰσι, he goes;	εἰσι, they are.
ἔνι, he is in;	ἔνι, in.
ἔχθρα, enmity;	ἔχθρα, hostile things.
ζῶον, an animal;	ζῶον, living.
θέα, a sight;	θεά, a goddess.
θέων, running;	θεῶν, of gods.
ἰον, a violet;	ἰόν, going.
κάλως, a cable;	καλῶς, well.
λάος, a stone;	λαός, a people.
λεύκη, a poplar;	λευκὴ, white.
μόνη, alone;	μονή, a mansion.
μύριοι, ten thousand;	μυριόι, innumerable.
νέος, new;	νέδη, a field.
νόμος, a law;	νομὸς, a pasture.
δύως, yet;	δύως, together.
πείθω, I advise;	πειθὼ, persuasion.
πόνηρος, laborious;	πονηρός, wicked.
τρόχος, a course.	τροχός, a wheel.
ώμος, shoulder;	ώμος, cruel.

The list might easily be extended, particularly in marking the difference between a *proper* and a *common* name, as Ξάνθος, a river; ξανθός, yellow; Ἄργος, a man, or a city; ἄργος, white, &c.

In English the same difference may be observed; thus *conduct*, *produce*, Nouns; *conduct*, *produce*, Verbs. *Job*, the name of a man; *jɒb*, a common word, &c.

1. These exceptions have given occasion to some to inveigh against the use of Accents, as vague and arbitrary; and to more to neglect them entirely. An attempt to reduce these apparent inconsistencies to a system may tend to rescue this branch of Greek Grammar from that objection.

The most general cause of these exceptions is *abbreviation*. Thus the original form τυπτέμεναι, on which the Accent is placed regularly, was shortened into τυπτέμεν and τυπτέναι, which retain the Accent on the same syllable. From τετυφέμεναι was formed τετυφέναι, from τυπέμεναι τυπέναι, from πετυφάμενος τετυφμένος.

Verbals in εον were formed from δεον; thus γράπτεον was originally γράπτειν δεον, *necessary to write*, whence probably was derived the Latin *scribendum*. Ναυτίλος may naturally be formed from ναυτίκελος for ναυτίκηλος. Παιδίον is abbreviated from παιδάριον, or from παιδίδιον, which

Exceptions with the last Syllable long.

The Attic mode of keeping the Accent on the antepenultima in Μενέλως for Μενέλαος, λέξεως for λέξεος; or the Ionic genitive, as Πηληγάδεω; or the Compounds of γέλως, as φιλόγελως, can scarcely be called exceptions, as the two last syllables were in pronunciation contracted into one.

Αι and οι final are considered as short in Accentuation, as μοῦσατ, θυθρωποι.¹ Except Optatives, as φιλήσαι,² τετύφοι; Infinitives of the Perfect in all Voices, of the Second Aorist Middle, and of the Present of Verbs in μι, as τετύφεναι, τετύφθαι; τετυπέναι; τυπέσθαι; ιστάναι.³

The Genitive Plural of the First Decl. circumflexes the last Syllable, as μονσῶν;⁴ except Adjectives of the 1st Declension, whose Masculine is of the 2d, as ἄγιος, ἄγιων, ἄγια, ἄγιων: with ἵπνοιων, χλοΐνων, and χρῆστων.

Oxytons of the first and 2d Decl. circumflex the Genitives and Datives, as S. τιμὴ, τιμῆς, τιμῆ, τιμὴν, τιμῆ. D. τιμὰ, τιμαῖν. P. τιμαὶ, τιμῶν, τιμᾶς, τιμᾶς, τιμαῖ.⁵

Vocatives Singular in εν and οι are circumflexed, as βασιλεῦν, αἰδοῦ.

Pronouns are Oxytons, except οὐρος, ἐκεῖνος, δεῖνα, and those in τερος, as ἡμέτερος.⁶

The Imperatives ἀλθὲ, εἰπὲ, εὑρε, ιδὲ, and λαβὲ, are accented on the last, to be distinguished from the 2d. A. Ind.

The Prepositions placed after their Case throw back their Accent, as, θεοῦ ἀπὸ. Except ἀνὰ and διὰ to distinguish them from ἀνα, the Vocabative of ἀναξ; and from Δία, the Accusative of Δεῦ or Δις.

is formed from παῖς, as αἰγίδιον is from αἴξ. Thus νεανίσκος and παιδίσκος are probably formed from νεανία and παιδί, with εισκω.

It is natural that the cases of a Noun or Participle and the persons of a Tense, should retain the Accent through every inflection; thus from λαμπτὰς, λαμπτάδος, &c. from τυπεῖς, τυπέντος, &c. and from τυπῶ, τυποῦμεν, τυποῦμαι, &c. So φιλέον, the neuter of φιλέων; so also παρθένος, from the original word παρθῆν.

The Compounds likewise cannot be said to form an exception, as the primitive words are not affected by the junction. On this principle many apparent anomalies may be explained; thus δλίγος is from λίγος, of which λίγα is still extant; and αἰπόλος from οἰγοπόλος.

This is a faint outline of the system: but an acute observer of the etymology and origin of the language will easily solve the difficulties of Accentuation on similar principles.

1. The Diphthongs αι and οι are considered as short, for they were generally pronounced at the end of words like ί. Thus ai and oi are in Russian pronounced i. This pronunciation seems, in some instance, to have affected the quantity, as ἵκωματ φίλην, Hom. ἥβης τε κατ γῆρας, Hes. ὑψῆ μὲν θεοῦ δοῖεν, &c. But the best critics have suspected the genuineness of the readings, and proposed emendations. In the last passage θεοὶ may be read as a monosyllable.

2. Hence φιλήσαι, 1. Aor. Opt. φιλήσαι. 1. Aor. Inf. φιλησαι, Imper. Middle.

3. Οἰκοι cannot be thought an exception, as it is put for οἰκω, of which it is the ancient form.

4. Because it is a contraction from the original form μονσάων.

5. Μῆτη and θυγάτη, when not syncopated, accent the penult. in every case, except the Vocative: a case, which from its nature frequently throws back the Accent, as ἄνερ, πάτερ, σωτερ.

6. Before γε they throw back their accent, as ἔγωγε, ἔμοιγε.

Oxytons undeclined lose their Accents when the final vowel suffers elision, as *ձλλ'* ἄγε, παρ' ἔμοῦ. Those that are declined throw an Acute on the penult. as *πόλλλ'* ἐπὶ, δέν' ἔπαθον.

Contractions are circumflexed, if the former syllable to be contracted is acuted, as *νόδος νόδος*; φιλέσμεν, φιλοῦμεν: otherwise they retain the acute, as φίλες φίλει; ἑστάως, ἑστώς.¹

ENCLITICS.

Pronouns *μου*, *μεν*, *μοι*, *με*; *σου*, *σεν*, *σεν*, *τοι*, *τε*; *οδ*, *οι*, *է*, *μιν*, *օփ*, *օփին*; *σփաւ*, *սփուտ*, *սփաց*; *τιս*, *τի*, indefinite, in all cases and dialects, as *τον*, *τես*, *τա*.

Verbs, *ειμι* and *փոմ* in the Pres. Indic., except the 2d pers. sing.

Adverbs, *πη*, *πον*, *πω*, *πωս*, *πօթен*, *πօթե*, except when used interrogatively.

Conjunctions, *γε*, *τε*, *κε*, *κεν*, *θην*, *νν*, *ννν*, *πεր*, *թա*, *τοι*, and *ծե*, after Accusatives of motion, as *օկոնծէ*.

Enclitics throw their Accent on the last syllable of the preceding word, if that word is acuted on the antepenult, or circumflexed on the penult, as *հկոստա րնոս*, *յլթէ բու*.

Enclitics lose their Accent after words circumflexed on the last syllable, as *ձգողէս բէ*; and after Oxytons, which then resume the Acute Accent, as *անդր րիս*.

They preserve their Accent in the beginning of a clause, and when they are emphatical, or followed by another Enclitic.

Enclitic Monosyllables lose their Accent after a word acuted on the penultima, as *լծոց բու*; but Dissyllables retain it, as *լծոց արտի*; else the accent would be on the præ-antepenultima.²

The Pronouns preserve their accent after Prepositions, and after *իւրա*, or *դ*, as *ձիա սէ*.

'Երի accents its first syllable, if it begins a sentence, is emphatical, or follows *ձլլ'*, *էի*, *կա*, *օնք*, *աս*, or *րուր'*, as *օնք էրտի*.

A P P E N D I X—E.

DIALECTS.

I.

"The Greek language, like every modern one, was not, in ancient times, spoken and written in the same manner in all parts of Greece: but almost every place had its peculiarities of dialect,³ both with respect to the use of single letters, and of single words, forms of words, inflections and expressions. Of these dialects there are four principal ones, the *Æolic*, the *Doric*, the *Ionic*, and the *Attic*. Originally, however, there was but one common language,⁴ and this was the Doric; not in-

1. Except metals, as *ձրյոքոս ձրյորոնս*; with *ձձէլփիծօս*, *ձձէլփիծօնս*, *լինչօս լինօնս*, *տօրփնոքոս տօրփորոնս*, *փօւնկէօս*, *փօւնկօնս*.

2. If several Enclitics follow each other, the last only is unaccented, as *էլ րիս րնա փուտ բու*.

3. Matthiæ's Greek Grammar, vol. i. § 1. et seqq. (Blomfield's translation.)

4. "Ut Omnia Græcarum urbium et nationum origo referenda est ad Thessaliam, Macedoniam, Epirum, et loca vicina, quoniam qui ea loca primis temporibus incolebant, et anteā *Γραικոι* vel *Πελασցոι* dicebantur, primum *'Ελլηνες* leguntur nominati fuisse ab Hellene, Deucalionis filio, qui, ut Deucalion, in Phthiotide, Thessaliæ regione, regnasse tra-

deed the Doric of later times, but a language spoken by the Dorians, from which were derived the *Aeolic* and *Ionic* varieties, after the colonization of the coasts of Asia Minor. It was not till the Greeks colonized Asia Minor, that their language began to assume both consistency and polish. The Ionians were the first who softened its asperities, and, by attention to euphony, laid aside, by degrees, the broadness and harshness which were retained by their *Aeolian* neighbours on the one hand, and by the Dorians on the other. The rich soil of Ionia, and the harmonious temperature of its climate, combined with the more proximate causes of its vicinity to Lydia, and its commercial prosperity, will account for this change of language. It was from the colonies that the mother country first adopted any improvements in her own dialects."

II.

"It seems probable, that all the Greek colonists in Asia Minor spoke at first a common language. One of the most remarkable features in the change, which originated with the Ionians, was the gradual disuse of the digamma. This letter the Dorians laid aside at a later period; the *Aeolians*, on the contrary, always retained it; whence its appellation of *Aeolic*. The first change which the inhabitants of Attica made, was to modify their old Doric to the more elegant dialect of their richer and more polished colonists; so that, if we recur to the period of about 1000 years B. C., we may conclude, that the language of Attica was nearly the same as that in which the *Iliad* was composed. Subsequently, however, as the people of Attica embarked in a more extended commerce, the form of their dialect was materially altered, and many changes were introduced from foreign idioms."

III.

"The *AEOLIC DIALECT* prevailed on the northern side of the Isthmus of Corinth, (except in Megaris, Attica, and Doris) as well as in the *Aeolic* colonies in Asia Minor, and some northern islands of the *Aegean Sea*; and was chiefly cultivated by the lyric poets in Lesbos, as Alceus and Sappho: and in Boeotia, by Corinna. It retained the most numerous traces of the ancient Greek: hence also the Latin coincides more with this than with the other Greek dialects. It is peculiarly distinguished by retaining the old digamma, called, from this circumstance, the *Aeolic digamma*. Alceus is considered as the model of this dialect."

IV.

"The *DORIC DIALECT*, as being the language of men who were most of them originally mountaineers, was hard, rough, and broad, particularly from the frequent use of *α* for *η* and *ω*; as for instance, *ἀ λαθα*, *τῶν κορᾶν*, for *ἡ ληθη*, *τῶν κόρων*: and from the use of two consonants where

ditur; et quoniam 'Ελλὰς fuit urbs atque regio in Thessaliā, cum nondum ulla alia in terrarum orbe nota esset 'Ελλάς: ita linguam antiquissimam et primitivam Græcorum, quæ proprie dicebatur 'Ελληνικὴ, fuisse Thessalorum sive Macedonum propriam, sed ab initio, si quidem cum lingua Græcorum, qualem in libris hodie exstantibus reperimus, imprimis cum Atticâ comparaveris, valde horridam et incultam, et barbaram potius quam Græcam, reliquarum tamen Græciæ dialectorum omnium fontem et originem statuendam esse, non verisimile modo, sed pæne tertum est." *Slurzicus de Dialecto Macedonicâ et Alexand.* § 3.

the other Greeks employed the double consonant; as, for instance, *αθ* for *ζ*, as *μελίσθεται*, &c. The Doric tribe was the largest, and the parent of the greatest number of colonies. Hence the Doric dialect was spoken throughout the Peloponnesus, in the *Dorica Tetrapolis*, in the Doric colonies of Magna Græcia and Sicily, and in Doris in Asia Minor. It is divided by the Grammarians into the old and new Doric dialects. In the old, the Comic writer Epicharmus, and Sophron, author of the Mimes, were the principal writers. In the new, which approached nearer the softness of the Ionic, Theocritus is the chief writer. Besides these, the first Pythagorean philosophers wrote Doric, fragments of whose works are still remaining; for instance, Timæus, Archytas, (who is considered as the standard of this dialect) and Archimedes. Pindar, Stesichorus, Simonides of Ceos, (who probably, however, used the Doric only when he was writing for Doric employers,) and Bacchylides, used, in general, the Doric dialect, but softened it by an approximation to the others, and to the common one. Many instances of the dialect of the Lacedæmonians and Megarensians occur in Aristophanes. Besides these, the Doric dialect is found in decrees and treaties in the historians and orators, and in inscriptions. This dialect was spoken in its greatest purity by the Messenians."

V.

"The IONIC DIALECT was the softest of all, on account of the frequent meeting of vowels and the deficiency of aspirates. It was spoken chiefly in the colonies of Asia Minor, and in the islands of the Archipelago. It was divided into old and new. In the former, Homer and Hesiod wrote, and it was originally very little, if at all, different from the ancient Attic. The new arose when the Ionians began to mix in commerce and send out colonies. The writers in this were Anacreon, Herodotus, and Hippocrates.¹ The principal residence of the Ionic tribe, in the earliest times, was Attica. From this region they sent forth their colonies to the shores of Asia Minor. As these colonies began earlier than the mother country the march of cultivation and refinement, the terms, *Ionia*, *Ionians*, and *Ionic*, were used, by way of eminence, to denote their new settlements, themselves, and their dialect, and finally were exclusively appropriated to them. The original Ionians at home were now called *Attics*, *Athenians*; and their country, laying aside its primitive name of *Ionia*, took that of *Attica*.²

VI.

"The ATTIC DIALECT underwent three changes. The old Attic was scarcely different from the Old Ionic, as Attica was the original country of the Ionians; and hence we find in Homer many forms of words, which were otherwise peculiar to the Attics. In this dialect

1. "The student is to attribute to Anacreon only the fragments which were collected by F. Ursinus, and a few additional ones; and not those poems which commonly go under his name, a few only excepted. As Anacreon lived more than 100 years before Herodotus, his dialect was probably different. With respect to Herodotus, it is to be observed, that he adopted the Ionic for his history, being himself a *Dorian*; consequently he is not always consistent in his usages, and perhaps is more Ionic than a real Ionic would have been. His dialect is certainly different from that of Hippocrates." *Blomfield, Remarks on Matthiæ's Gr. Gr.* p. xxxiii.

2. In the age of Homer the Attics were still called *'Iáores*.

Solon wrote his laws. Through the proximity of the original *Aeolic* and Doric in Boeotia and Megaris, the frequent intercourse with the Dorians in Peloponnesus, and with other Greeks and foreign nations, it was gradually intermixed with words which were not Ionian, and departed farther from the Ionic in many respects, and particularly in using the long *a* where the Ionians employed the *n*, after a vowel, or the letter *ρ*; in avoiding the *collision* of several vowels in two different words, by contracting them into a diphthong, or long vowel; in preferring the consonants with an aspirate, whilst the Ionians used the *tenues*; &c. Thus arose the *middle Attic*, in which Gorgias of Leontium was the first who wrote. The writers in this dialect are, besides the one just mentioned, Thucydides, the tragedians, Aristophanes, and others. The *new Attic* is dated from Demosthenes and *Aeschines*, although Plato, Xenophon, Aristophanes, Lysias, and Isocrates, have many of its peculiarities. It differed chiefly from the foregoing, in preferring the softer forms; for instance, the 2d Aor. συλλεγείς, ἀπαλλαγείς, instead of the ancient Attic and Ionic, συλλεχθείς, ἀπαλλαχθείς; the double *ρρ* instead of the old *ρσ*, which the old Attic had in common with the Ionic, Doric, and *Aeolic*; the double *ττ* instead of the hissing *σσ*. They said also, πλεύ-μων, γναφεύς, for πνεῦμων, κναφεύς and σύν instead of the old ξύν."

VII.1

"Athens having attained an important political elevation, and exercising a species of general government over Greece, became, at the same time, the centre of literary improvement. Greeks from all the tribes went to Athens for their education, and the Attic works became models in every department of literature. The consequence was, that when Greece, soon after, under the Macedonian monarchy, assumed a political unity, the Attic dialect, having taken rank of the others, became the language of the court and of literature, in which the prose writers of all the tribes, and of whatever region, henceforth almost exclusively wrote. The central point of this later Greek literature was established under the Ptolemies at Alexandria in Egypt."

VIII.

"With the universality of the Attic dialect, began its degeneracy. Writers introduced peculiarities of their provincial dialects; or in place of anomalies peculiar to the Athenians, or of phrases that seemed artificial, made use of the more regular or natural forms; or instead of a simple phrase, which had become more or less obsolete, introduced a more popular derivative form, as νῆκεσθαι for νεῖν, *to swim*, and ἀροτριάν for ἀροῦν, *to plough*. Against this, however, the Grammarians often pedantically and unreasonably struggled; and, in their treatises, placed by the side of these offensive or inelegant modernisms the true forms from the old Attic writers. Hence it became usual to understand by *Attic*, only that which was found in the ancient classics, and to give to the common language of literature, formed in the manner indicated, the name of κοινή, '*the vulgar*', or ἡληνική, '*the Greek*', i. e. '*the vulgar Greek*'. This κοινὴ διάλεκτος, after all, however, remained essentially *Attic*, and of course every common Greek grammar assumes the *Attic* dialect as its basis."

1. Buttmann's Greek Grammar, p. 2. (Everett's translation.)

IX.

"To the universality, however, of the Attic dialect, an exception was made in poetry. In this department the Attics remained the models only in one branch, the *dramatic*. For the other sorts of poetry, Homer and the other elder Ionic bards, who continued to be read in the schools, remained the standard. The *Doric dialect*, however, even in later days, was not excluded from poetry; on the contrary, it sustained itself in some of the subordinate branches of the art, particularly in the pastoral and humorous. When, however, the language that prevails in the lyrical portions of the drama, that is, in the chorusses and passionate speeches, is called Doric, it is to be remembered that the *Doricism* consists in little else than the predominance of the long *a*, particularly in the place of *e*, which was a feature of the ancient language in general, and retained itself for its dignity in sublime poetry, while in common life it remained in use only among the Darians."

X.¹

"The Macedonian dialect must be especially regarded among those which are, in various degrees, incorporated with the later Greek. The Macedonians were allied to the Greeks, and numbered themselves with the Darians. They introduced, as conquerors, the Greek cultivation and refinement among the conquered barbarians. Here also the Greek was spoken and written, not, however, without some peculiarities of form which the Grammarians denominated *Macedonian*. As Egypt, and its capital city Alexandria, became the principal seat of the later Greek culture, these forms were comprehended under the name of the *Alexandrian* dialect. The natives also of these conquered countries began to speak the Greek (*ελληνιζειν*), and such an Asiatic Greek was denominated *ελληνιστής*. Hence the style of the writers of this class, with which were incorporated many forms not Greek, and many oriential turns of expression, was denominated *Hellenistic*. It need scarcely be observed, that this dialect is contained in the Jewish and Christian monuments of those times, especially in the Septuagint and in the New Testament, whence it passed, more or less, into the works of the Fathers. New barbarisms of every kind were introduced during the middle ages, when Constantinople, the ancient Byzantium, became the seat of the Greek empire and centre of literary cultivation. Out of this arose the dialect of the Byzantine writers, and finally, the yet living language of the modern Greeks."

XI.²

"As regards more particularly the Greek of the Scriptures, it must be observed, that the language of popular intercourse, in which the various dialects of the different Grecian tribes, heretofore separate, were more or less mingled together, and in which the Macedonian dialect was peculiarly prominent, constitutes the basis of the diction employed by the Seventy, the writers of the Apocrypha, and those of the New Testament. The Egyptian Jews learned the Greek, first of all, by intercourse with those who spoke this language, and not from books; for they had, in the time of our Saviour, a decided aversion to Greek culture and literature. When they appeared as authors, they did not adopt the style of

1. Patten's translation of Buttmann's account of the Greek dialects, (appended to Thiersch's Greek Tables.) *Note 12.*

2. Winer's Grammar of the New Testament, by Stuart and Robinson.

writing employed by the learned, but made use of the popular dialect, which they had been accustomed to speak. The character of this dialect, however, can be only imperfectly known; as the Septuagint, the New Testament, and some of the fathers of the Church, exhibit the only monuments of it, and these are not altogether pure. Since, however, much which belonged to it was peculiar to the later Greek writings; so writers in the *κοινὴ διάλεκτος*, particularly Polybius, Plutarch, Artemidorus, Appian, &c. and more especially the Byzantine historians, may be used as secondary sources. That this later dialect had peculiarities of its own, in several provinces, is quite probable; as the ancient Grammarians, who have written upon the Alexandrian dialect, have asserted. Accordingly, some find Cilicisms in the writings of St. Paul; though this hypothesis is rejected by recent critics as untenable and devoid of any firm support. The popular Greek dialect was also intermixed by the Jews with many idiomatic forms of expression from their native tongue. Hence arose a Judaizing Greek dialect, which was in some degree unintelligible to the native Greeks, and became an object of their contempt."

XII.

As respects the Latin language, which many have regarded in its origin as only another dialect of the Greek, it may be remarked that three different tongues combine to form it, viz. the Celtic, the Æolic Greek, and the Pelasgic. The basis of the Latin tongue appears to be the Celtic.¹ The Æolic Greek is supposed to have been introduced by some of the wandering remnants of the Æolic tribes² who had fought before Troy, and were driven by storms on the coast of Italy when returning to their homes; while the Pelasgic came in with that ancient race when they laid the foundation of the Etrurian commonwealth.³ Whatever the Greek and Latin possess in common with the *Sanskrit* (*Sanskrito*) language, appears to have been obtained through the medium of the Pelasgi; and it is remarkable that, as this ancient people made a permanent settlement in Italy, so the Latin presents far more traces than the Greek of affinity with the Sanskrit.⁴

XIII.⁵

"The opinion that the Greek and Latin owed their origin to the Sanskrit, and consequently that the last is of greater antiquity than the other two, was never, we believe, questioned till Mr. Stewart broached a directly opposite doctrine in his last volume of the philosophy of the Human Mind. In this he has been supported, with much ingenuity and learning, by Professor Dunbar, in his Enquiry into the Structure of the Greek and Latin languages.⁶ In the Appendix to this work, he has endeavoured to establish the derivation of the Sanskrit from the

1. Oxford Classical Journal, vol. 8. p. 119. seqq.

2. Mannert's Geography der Griechen und Roemer, vol. 9. p. 562.

3. Lempriere's Classical Dict. articles *Hetruria. Italia. Pelasgi*; Anthon's edit. 1827.

4. Schlegel, ueber die Sprache und Weisheit der Indier, p. 6. et seqq. Bopp's Analytical Comparison of the Sanskrit, Greek, Latin, and Teutonic languages, (Biblical Repertory, vol. 2. p. 165 et seqq.)

5. *Foreign Review*, Number 4. p. 502.

6. *An inquiry into the Structure and Affinity of the Greek and Latin Languages, &c. by George Dunbar, F. R. S. E. and Professor of Greek in the University of Edinburgh.*

Greek. Mr. Stewart supposes 'that the conquests of Alexander in India, and the subsequent establishment of a Greek Colony in Bactria, diffused among the native inhabitants a knowledge of the Greek language, of which the Brahmins availed themselves to invent their sacred dialect.' It does not clearly appear, whether the opinion of Mr. Stewart and Professor Dunbar is, that this dialect was formed simply by adapting Greek terminations to the vernacular tongue, or by forming it entirely from the Greek. But, take whichever supposition we please, the opinion is equally groundless. The object of the Brahmins was to invent a sacred dialect; that is, a dialect not understood by the mass of the people. But if they merely combined Greek with the vernacular tongue, so as to make the terminations of the verb, as is the case, the sacred language would, with very little trouble, be learnt by the people. If, on the other hand, the Brahmins formed the whole of their sacred dialect from the Greek, with perhaps some few alterations either in the vocabulary or in the grammatical structure, it must have been understood by the Greek inhabitants of Bactria; and, if Mr. Stewart is correct in his opinion, that the conquests of Alexander, and the Greek colonists had diffused among the native inhabitants a knowledge of the Greek language, the sacred dialect must have been equally accessible to them. Mr. Stewart admits, 'that it must be ascertained from internal evidence which of the two languages was the primitive and which the derivative; and whether the mechanism of the Sanskrit affords any satisfactory evidence of its being manufactured by such a deliberate and systematic process as has been conjectured.'

Merely calling the attention of the reader to the absurdity of supposing, that any language ever was or could be formed by such a deliberate and systematic process, we shall now examine the internal evidence adduced by Professor Dunbar, in support of the derivation of the Sanskrit from the Greek. The Professor maintains, that the Greek verbs of motion and existence form the terminations of every verb in Sanskrit. The verbs of motion and existence are undoubtedly very similar in those two languages, but which are the original, and which the derivative, is not proved. His strongest evidence, however, is this: the Sanskrit augment, significative of past time, is borrowed from a Greek word, which, however, was not employed as an augment in the earlier periods of the Greek language; therefore the Greek could not have been derived from the Sanskrit, but the latter must have been derived from the Greek, at a time when the augment was used. 'The augment,' he says, was 'just coming into use in Homer's time, as he seldom uses it, unless when compelled by the nature of the verse.' He gives several examples of the separate use of the essential verb, (from which the augment was afterwards formed,) even when the language was carried to its highest state of perfection. This is a plausible mode of reasoning, but, in our opinion, not satisfactory, nor decisive of the question. The essential verbs are the same both in Sanskrit and Greek: at the remote period when the latter was derived from the former, it is highly probable that the primitive mode of using them separately was universal in the Sanskrit. As the Greek became polished and refined, the grammatical structure was changed; the essential verbs were shortened and converted into augments. The Brahmins, equally attentive to the improvement of the grammatical structure of their language, would soon perceive that the change of these verbs into augments would tend to that improvement. In fact, we know, that in all languages there is a tendency to incorporate words, and to effect this incorporation by the same processes as were adopted by the Greeks. In our own language, the word *loved* is, in fact, formed by the annexation of the essential verb,

did, to the radical term. In this manner the past tense is formed in the Anglo-Saxon and our oldest English writers. The employment of the essential verb *did*, separately, unmutilated, and placed before the radical term, does not, we believe, occur in Wickliffe : it was afterwards introduced, but is now nearly laid aside again, except where particular emphasis is meant to be given. From these considerations we cannot lay much stress on Professor Dunbar's argument, grounded on the employment of the augment in the Sanskrit, and its unsrequent use in the Greek of Homer's time.

But there are other proofs against the doctrine broached by Mr. Stewart, and adopted by Professor Dunbar, that the Sanskrit is a comparatively modern language, manufactured by the Brahmins out of the Greek, after the time of Alexander, for their peculiar use. Mr. Colebrook, in his *Essay on the Sanskrit and Prakrit Languages*, maintains that there is no good reason for doubting that the Sanskrit was once universally spoken in India : and, he adds, when it was the language of Indian courts, it was cultivated by all persons who devoted themselves to the liberal arts ; in short, by the first three tribes, and by many classes included in the fourth. He farther states, that nine-tenths of the Hindoo, which, with a mixture of Persic, forms the modern Hindostanee, may be traced back to the parent Sanskrit ; that there are few words in the Bengalee which are not evidently of the same origin ; and that all the principal languages of India contain much pure as well as corrupt Sanskrit. With respect to the Sanskrit itself, ' It evidently derives its origin, and some steps of its progress may even now be traced, from a primeval tongue, which was gradually refined in various climates, and became Sanskrit in India, Pahlavi in Persia, and Greek on the shores of the Mediterranean.'

To these overwhelming objections to the opinion of Mr. Stewart and Professor Dunbar, we shall merely add, that, in the time of Alexander, the five rivers of the Panjab, which fall into the Indus, bore Sanskrit names, the same as they do at present. Taking into consideration the relation between the vowels *a* and *u* in Oriental orthography, and the connection of the consonants *B* and *V* with the aspirate, the *Hydasper* of Nearchus, Alexander's admiral, is the *Bedusta* or *Vetasla* of the Sanskrit. The name given it by Ptolemy, *Bidaspes*, serves, as Dr. Vincent justly remarks, on this occasion, as well as on all others, 'as the point of connection between the Macedonian orthography and the Sanskrit.' For the steps by which the names given to the other four rivers, by Nearchus, may be traced through the names given them by Ptolemy, to these Sanskrit appellations, we must refer the readers to the first volume of Dr. Vincent's learned and ingenious work on the Commerce and Navigation of the Ancients, pp. 94, 98, 101, 104, 108. See also 146-8, 163, and vol. ii. pp. 388, 395, 411, 432, 494, 500, 669.

GENERAL PROPERTIES OF THE DIALECTS.

THE ATTIC¹

loves contractions, as φιλῶ for φιλέω, ἔδειν for εἰδεῖν.

Its favourite letter is ω, which it uses for ο.

It changes long into short, and short into long syllables, as λεῶς for λεᾶς.

In Nouns, it changes ο, οι, and ου of the Second Declension into ω; as N. V. λεῶς, G. λεω, D. λεῷ, A. λεών, &c.

It changes εις into ης, as ιππῆς for ιππεῖς.

It makes the Vocative like the Nominative, as ὁ πάτερ, ὁ φίλος, Soph.

In some Nouns it makes the Accusative in ω, instead of ων, ωα, or ωνα; as, λαγῶ, Μίνω, Ποσειδῶ, for λαγῶν, Μίνων, Ποσειδῶν.²

It changes the Gen. εος into εως, as βασιλέως for βασιλέος.³

1. A marked difference exists between the *Old* and the *New Attic*. The former used short and simple forms: the latter softened, and, in some cases, lengthened, the word. The former used the short words δεῖν, ἀλεῖν, θέρεσθαι, νεῖν, κνεῖν: for these the latter substituted δεσμεῖν, δλῆσθαι, θεραίνεσθαι, νήσθαι, κνήσθαι. The Old neglected ι, which the New added or subscribed; the former wrote κάω, κλάω, λωστος, πρῶμος: the latter, καίω, κλαίω, λώστος, πρώμος.

Other changes marked the distinction. The New Attic in some cases avoided the sound of σ; hence it substituted ἄρβην, θάρρος, μυρόνην, θάλαττα, πρίττω, φυλάττω, for the ἄρσην, θάρσος, μυρσίνη, θάλασσα, πράσσω, φυλάσσω of the Old Attic.

In the Future of verbs the Old used the contraction form δλῶ, καλῶ, δλῶ, δναβιβῶμαι; the New Attic resumed σ, and made them δλέω, καλέω, δλεω, δναβιβάσσομαι. After the adoption of this Future, which became the general form in the common dialect of Greece, the Attics still preserved the other form, which is now distinguished by the name of the Second Future.

It may be questioned whether the ρ and χ, the τ and φ, were not added to the Perfect, which was originally formed in the Old Attic and Ionic by the change of ω into ε, as we find traces in Ιοραα, μέμαα, and in the Aorists ίσσενα, ἔχεα, ήλενα. It is indeed probable, that in the simplest forms of the language those tenses were similar; the principle of variety and of precision introduced these changes and additions, which adorned the luxuriant language of ancient Greece. That of modern Greece has returned to the original simplicity; it has only one Past tense; as γράφω, γύραψα; πλέκω, ἐπλέξα; γνωρίω, ἐγνώρισα; ψάλλω, ἐψαλα.

Even the accentuation underwent some change. The Old Attic said, δμοῖος, τροπαῖον; the New, δμοῖος, τρόπαιον.

2. So in Latin, *Aut Atho, Aut Rhodopen*, Virg.

3. This Genitive exemplifies the difference of the dialects. The Common dialect is βασιλίος, the Attic βασιλέως, the Ionic βασιλῆος, the Doric and Εολικ βασιλένς.

It is probable that the Nom. ος was originally ερ, which was declined into ερος, ερι, ερα, &c.

The Digamma will explain the principle of many formations. Thus, Πηληηίδαο, in the Εολικ form, was Πηληηίδαερο: hence ε in the penultimate is lengthened; hence too, ε is changed into the Ionic η. The Genitive of Nouns in ος was probably ορο, which was shortened into ορ: the Poets changed the Digamma into ε, and made the termination ον. But the Digamma was, by the greater part of Greece changed into υ, in the formation of Cases. Thus the Gen. of ον and of ο was ορο and ορο, ab-

In three Verbs, it changes the Augment *ε* into *η*, in ηθονλόμην, ηδυνάμην, ημελλον.

It changes *ει* into *η*, as ηδειν for ειδειν.

It adds a syllable to the Temporal Augment, as δράω, έώραον for ὥραον; εἰκω, εικά for οίκα.

It adds θα to the Second Person in *σ*, as ησθα for ης, οιδασθα, by Syncope, οισθα, for οιδας.

It changes λε and με of the Perf. into ει, as ειληφα for λεληφα, ειμαρμαι for μέμαρμαι, ειλεγμαι for λελεγμαι.

It drops the Reduplication in Verbs beginning with two consonants, as έβλαστηκα for βεβλάστηκα.

It repeats the two first letters of the Present before the Augment of Verbs beginning with *a*, *ε*, *ο*; as δλιω, ώλεκα, δλώλεκα.

It forms the 1st Fut. and Perfect of Verbs in *ω*, as from *εω*; thus θελω, θελήσω, τεθέληκα, as if from θελεω.¹

It drops *σ* in the 1st Future, as νομιω circumflexed for νομίσω, κορέτει for κορεστει.

It changes ε in the penultima of the Perf. Act. into ο, as έστροφα from στρέψω, ειλοχα for λέλεχα.

It forms the Pluperfect in *η*, *ης*, *η* or *ειν*.

It changes ετωσαν and ατωσαν in the 3d Person Plural Imperative into οντων and αντων, as τυπτόντων for τυπτέτωσαν; τυψάντων for τυψάτωσαν; and σθωσαν into σθων as τυπτέσθων, τυψτέσθωσαν.

It makes the Optative of Contracts in *ην*, as φιλοίην for φιλοίμι.²

It changes μ before μαι in the Perfect Passive of the 4th Conjugation into *σ*, as πέφασμαι for πέφαμμαι.³

THE IONIC

loves a concourse of vowels, as τύπτει for τύπτη, σεληναίη for σελήνη.

Its favourite letter is *η*, which it uses for *α* and *ε*.

It puts soft for aspirate, and aspirate for soft, Mutes; as, ένθαστα for ἐντασθα, κιθῶν for χιτών.

It prefixes and inserts ε, as έλων for δν, ποιητέων for ποιητῶν.

It inserts ι, as βέια for βέα; and adds instead of subcribing it, as Θρητέες for Θρῆκες, βητόδιος for βάδιος.

In Nouns of the First Declension, it changes the Genitive *ον* into *ω*, as ποιητέω for ποιητοῦ.

It changes the Dative Plural into *ps* and *γσι*, as δεινῆς κεφαλῆσι, Hes. for δειναῖς, κεφαλαῖς.

In the Second it adds ι to the Dative Plural, as τοῖσι ἔργοισι, Her. for τοῖς ἔργοις, neglecting ν before a vowel in prose.⁴

In the third it changes ε into η, as βασιλήος for βασιλέος.

It changes the Accusative of Contracts in *ω* and *ως* into *ανν*, as αιδοσν for αιδδα.

In Verbs it removes the Augment, as βῆ for έβη.

It prefixes an unusual Reduplication, as κέκαμον for έκαμον, λελεθέσθω for λαθέσθω.

breviated into σεF and έF, afterwards changed into σεñ and εñ, or σοñ and οñ, but by the Ionians into σεio and εio.

1. These Verbs have no other form, βοδλομαι, έρρω, θελω, καθεύδω, μελλω, μέλει, οίομαι.

2. The Third Person Plural is always regular, φιλοίεν. Verbs in αω make ἄην.

3. In the construction of sentences, it uses a license, probably occasioned by the love of liberty which characterised the Athenians.

4. The addition of ι is frequent in poetry.

It terminates the Imperfect and Aorists in *σκον*, as *τόπτεσκον*, *τηψασκον*, for *ἔτυπτον*, *ἔτυψα*.

It adds *σι* to the Third Person Subjunctive, as *τύπτῃσι* for *τύπτῃ*.

It changes *ειν*, *εις*, *ει* of the Pluperfect into *εα*, *εας*, *ει*, &c. as *ἔτετέφεα*, *εας*, &c.

It forms the Third Person plural of the Passive in *σται* and *στο*, as *τυπτήσται* for *τύπτουται*, *τηθίσται* for *ἔτιθενται*, *ἴσται* for *ήνται*.

It resumes in the Perfect the consonant of the Active, as *τετέφεται* for *τετυμμένοι εἰσι*.

It changes *σ* into the consonant of the Second Aorist, as *πεφράδαται* for *πεφρασμένοι εἰσι*.

THE DORIC

loves a broad pronunciation; its favourite letter is *α*, which it uses for *ε*, *η*, *ο*, *ω*, and *ον*.

It changes *ξ* into *σδ*, as *θεδω* for *δξω*.¹

In Nouns of the First Declension, it changes *ον*, of the Genitive into *α*, as *δίδα* for *διδων*.

In the Second Declension it changes *ον* of the Genitive into *ω*, as *θωδ* for *θεοῦ*; and *οντος* of the Accusative Plural into *ος* and *ως*, as *θεδς* for *θεοὺς*, *φιθρώτως* for *διθρώτοντος*.

In the Third Declension it changes *οντος* of the Genitive into *ενς*, as *χείλενς* for *χείλεος*.

In Verbs, it forms the 2d and 3d Persons Singular of the Present in *ει* and *ει*, as *τόπτες*, *τόπτε*, for *τύπτεις*, *τύπτει*.

It changes *ομεν* of the 1st, and *ονται* of the 3d Person Plural into *ομες* and *ονται*, as *λέγομες*, *λέγονται*, for *λέγομεν*, *λέγονται*.

It forms the Infinitive in *μεν* and *μεναι*, as *τυπτέμεν* and *τυπτέμεναι* for *τύπτειν*.²

It forms the Feminine of Participles in *οισα*, *ενοια*, and *ωσα*, as *τέττροισα*, *τύπτενσα*, and *τύπτωσα* for *τύπτοντα*.

It forms the first Aorist Participle in *αις*, *αιας*, *αιω*, as *τηψ-αις*, *αιας*, *αιω*, for *τηψ-ας*, *αια*, *αιω*.

In the Passive it forms the 1st Person Dual in *εσθον*, and Plural in *εσθα*, as *τυπτόμ-εσθον*, *εσθα*, for *τυπτόμ-εσθον*, *εθα*.³

It changes *ον* of the 2d Person into *εν*, as *τόπτεν* for *τύπτον*.

In the Middle, it circumflexes the First Future, as *τυψοῦμαι* for *τύψομαι*.

It forms the 1st Person Sing. of the Future in *ενμαι*, and the 3d Plural in *ενται*, as *τυψεῦμαι*, *τυψεῦνται*.

THE AEOLIC

changes the Aspirate into the Soft breathing, as *ημέρα* for *ἥμέρα*.⁴

1. Z is composed of *δς*; the Doric only reverses the order of those letters.

2. It has been thought that *τυπτέμεναι* was the original form, which was shortened by Apocope into *τυπτέμεν*; the next abbreviation was *τύπτεν*, which was contracted into *τύπτειν*. The Doric shortened it still more into *τύπτεν*.

3. Some forms are promiscuously used by more than one dialect. Thus those in *εσθον* and *εσθα* are Attic as well as Doric.

4. On the same principle, the Latin dialect had originally no aspirate; hence *fama* from *φήμη*, *fuga* from *φύην*, *cano* from *χαίνω*, *fallo* from *σφάλλω*, *vespa* from *σφῆξ*. It used *ædus* for *haedus*, *ircus* for *hircus*. Afterwards the aspiration was imitated from the Greek; and, in consequence of the propensity to extremes natural to mankind, the Latins carried

It draws back the Accent, as *λγω* for *λγώ*, *φῆμι*, for *φημὶ*, for *σύνοιδα*, for *σύν-εῖδα*, *δγαθός* for *δγαθός*; and circumflexes acuted monosyllables, as *Ζεῖς* for *Ζεός*.

It puts *θα* for *θεν*, as *θπισθα* for *θπισθεν*.

It resolves Diphthongs, as *πάϊς* for *παῖς*.

In Nouns of the First Declension it changes *ον* into *αο*, as *δίδαο* for *δίδον*.

It changes *ων* of the Genitive Plural into *άων*, and *ας* of the Accusative into *αις*, as *μονσάων*, *μονσαῖς*, for *μονσῶν*, *μονσαῖς*.

In the 2d Declension it drops the *i* subscript in the Dative, as *εθομω* for *εθσμω*.

In the 3d Declension it changes the Accusative of Contracts in *ω* and *ως* into *ων*, as *αιδῶν* for *αιδόνα*; and the Genitive *ονς* into *ως*.

It forms the 3d Person Plural of the Imperfect and Aorists of the Indicative and Optative in *οαν*, as *ἐτόπτοαν* for *ἐτόπτον*.¹

It changes the Infinitive in *ων* and *ωνν* into *αις* and *οις*, as *γελαῖς* for *γελαν*, *χρυσοῖς* for *χρυσοῦν*.

It changes *ειν* of the Infinitive into *γν*, as *τόπτην* for *τόπτειν*.

In the passive it changes *μεθα* into *μεθε* and *μεθεν*, as *τοπτόμεθε* and *τοπ-τόμεθεν* for *τοπτόμεθα*.

THE POETS

have several peculiarities of inflection.

They use all the dialects; but not indiscriminately, as will be seen in the perusal of the best models in each species of poetry. In general they adopt the most ancient forms, as remote from the common dialect.²

They lengthen short syllables, by doubling the consonants, as *ξοστρατ* for *ξεστρατ*, *ξδδεισε* for *ξδεισε*; by changing a short vowel into a diphthong, as *ειν* for *εν*, *μοννος* for *μόνος*, *ειλήλουθμεν* for *εληλιθμεν*; or by *ν* final, as *το-τίν φίλον*.

They add syllables, as *φδως* for *φως*, *δράην* for *δρᾶν*, *σαωσέμεναι* for *σωσειν*.

They drop short vowels in pronunciation, to diminish the number of syllables, as *δμάω* for *δμάω*, *ἔγεντο* for *ἔγενετο*.

They drop syllables, as *ἄλφι* for *ἄλφιτον*, *κρι* for *κρίμνον*, *λίπα* for *λίπαρον*; *δνα* for *δνασατ*, *σάω* for *σάωσετ*, &c.

In Nouns they form the Gen. and Dat. in *φι*; as *κεφαλῆφι* from *κεφαλή*, *στρατῆφι* from *στρατός*, *δχεσφι* from *δχος*, *ναδφι* for *ναδσι*. So *ατρέφι* for *ατρέτοις*.

In the 2d Declension they change the Genitive *ον* into *οιο*, as *πολέμοιο* for *πολέμου κακοῦ*, Hom.³ and *οιν* in the Dual into *οιν*, as *λόγοιν* for *λόγοιν*.

In the 3d Declension, they form the Dative Plural by adding *ι* or *αι* to the Nominative Plural, as *παῖς*, *παῖδες*, *παΐδεσσι* or *παΐδεσσι*.

In Neuters they change *αιν* into *ειν* or *εισι*, as *βήματα*, *βημάτεσσι*.

They form several Verbs of a peculiar termination, in *θω*, *σγω*, *σθω*, *σκω*, *σπω*, *σχω*, *ξω*, *ειω*, *εινω*, *ηω*, *οιω*, *οινω*, and *ωω*, as *βεβρώθω*, *ξιω*, &c. So *δρω* from *δρω*, &c.

They have Particles peculiar to themselves, as *δμαι*, *δῆθα*, *ξκητι*, *ημος*, *μέσφα*, *νέρθε*, *δχα*, *κε*, *ρα*, &c.

the use of aspirates to a ridiculous excess, some pronouncing *præchones* for *praecones*, *cheniuriones* for *centuriones*, *chommoda* for *commoda*.

1. This is chiefly used, in the Alexandrian dialect, by the Septuagint.

2. Thus they frequently omit the Augment, which was not used in the earliest Ionic and Attic forms.

3. The Tragic poets adopt this change in the choruses only.

DIALECTS OF THE PRONOUNS.

'Εγώ.

	Ionic.	Doric.	Aeolic.	Poetic.
S. N.		ἔγων, ἔγωη, ἔγω γα, ἔγωνγα	ἴγω, ίγων, B. ίω, ίωνγα	'γώ
G.	ἐμεῖο, ἐμέο, ἐμεοθεν	ἐμεῦ	B. ἐμοῦς	ἐμεθεν
D.		ἐμὶν	ἐμοι, B. ἐμὸν	
D. N. A.		ἀμὲ, ἀμμε		
P. N.	ἡμέες	ἄμεις, ἄμμεις		ἄμμε
G.	ἡμέων	ἄμων, ἄμέων	ἄμμων, ἄμμεων	ἄμμεων
D.		ἀμὶν, ἀμῖν	ἄμμιτ, ἄμμιν ἀμμέντιν	ἡμεν
A.	ἡμέας	ἀμᾶς, ἀμὲ, ἀμ- με	ἄμμεις, ἄμμέας	ἡμείσα

Σὺ,

	Ionic.	Doric.	Aeolic.	Poetic.
S. N.		τὸ, τόνη, τόγα	τούνη	
G.	σεῖο, σέο, σέοθεν	τεῦ, τεῦς, τεοῦς	σεῦ σέθεν	σείσθεν
D.		τοι, τὸν τέν	τίνη	
A.		τὲ, τὸ	τιν, τεῖ	

Pl. and Dual like ἡλῶ, substituting ν for α and η.

Οὐ,

	Ionic.	Doric.	Aeolic.	Poetic.
S. G.	εἰο, οἰο, ἕοιο, ἴο, ίοθεν	εῖν	ἴθεν, γέθεν	εἰοθεν
G.				ἴοτ
A.			μὶν, νὶν ¹	ἴε, σφε
D. N. A.	σφέε	σφῶε, σφῶ		
P. N.	σφέες	σφὲς		σφέες
G.	σφέων			σφέων
D.	σφὶν, σφὶ		ἴσφει	φὶν
A.	σφέας	σφὲ, ψὲ	σφὲς, ίσφε	σφέας

1. Μιν and νιν are of all Genders and Numbers.

In Celtic, νην, our, your, their, is of all Genders and Numbers.

DIALECTS OF THE VERB *Eipl.*INDICATIVE.—*Present.*

	Sing.	Dual.	Plur.
A.	— <i>λη</i>	— —	— — —
L.	— <i>λεις</i>	— —	— — <i>λεισι</i>
D.	<i>εμπιλ</i>	— <i>εντι</i>	— — <i>εντιλ</i>
Æ.	<i>ημι</i>	— —	— — <i>ηντιλ, εντιλ</i>
P.	— <i>λει, λεσι</i>	— —	— — <i>λεισι, ειμεν έτε</i>
			— — <i>λεισι</i>

Imperfect.

	Sing.	Dual.	Plur.
A.	— <i>ζη, ησθα</i>	— —	— — —
L.	— <i>ζει, ησθαι, ζεις, ζεισι</i> ζην, ειην, ης, ιας, ζον, ην, ησθα ζεκον	— —	— — <i>ειτει</i> —
D.	— — <i>ης</i>	— —	— — <i>ημεις</i> —
Æ.	— — <i>ησθα, ζην</i>	<i>ζετον</i>	<i>ειτεν</i> — — <i>ισαν, ζεσαν,</i>
P.	— — <i>ηστην, ζην, ησν</i>	<i>ζετην, ζετην,</i> <i>ηστον, ηστην,</i>	<i>ζεκον</i>

Pluperfect.

	Sing.	Dual.	Plur.
I.	— — —	— —	— — <i>λετο, ειλετο</i>

Future.

	Sing.	Dual.	Plur.
A.	— <i>λεσι</i>	— —	— — —
L.	— <i>λεσαι, λεσσαι</i>	— —	— — —
D.	<i>λεσθματ, λεση</i>	<i>λεσετραι</i>	— — <i>λεσθτραι</i>
Æ.	<i>λεσνματ, λεση</i>	<i>λεσετραι</i>	— — —
P.	<i>λεσθματ, λεση</i>	<i>λεστραι</i>	— — —

IMPERATIVE.—*Present.*

	Sing.	Dual.	Plur.
A.	— — —	— —	— — <i>λετων</i> — — <i>ειντρων</i>
P.	— — <i>ειντω</i> —	— —	— — —

OPTATIVE.—*Present.*

	Sing.	Dual.	Plur.
L.	<i>λειμη, λεις, λει</i>	— —	<i>ειμεν</i> — <i>ειτεν</i>

SUBJUNCTIVE.—*Present.*

	Sing.	Dual.	Plur.
L.	<i>λεω, ελω, λης, ειης, λη, ειη,</i> <i>ησι, ιησι, ειησι</i>	— —	<i>λεμεν, ειλεμεν,</i> <i>ειλημεν,</i> <i>δημες</i>

INFINITIVE.—*Present.*

- I. ἔμεν, εἶμεν
 D. ἔμεναι, εἴμεναι, ἤμεν, ἤμεσ, εἰμεσ
 ΗΕ. ἔμμεναι
 P. ἔμμεν

Future.

- P. ἔσσεσθαι.

PARTICIPLES.—*Present.*

- | | | |
|---------|--------------------|-----|
| I. ἔων | ἔοῦσα | ἔόν |
| D. — | ἔσσα, ἔοισα, ἔασσα | — |
| ΗΕ. εἰς | εἴσα, ἔασα | εν |

Future.

- P. ἔσσεμένος. 1

1. This Verb will appear less irregular, if it is observed that it forms its Tenses in every dialect from $\epsilon\omega$, $\epsilon\mu\iota$, $\epsilon\mu\bar{\imath}$ or $\epsilon\mu\bar{\imath}\bar{\iota}$, and $\epsilon\sigma\mu\bar{\imath}\bar{\iota}$. From $\epsilon\omega$ are formed $\epsilon\epsilon\iota\epsilon$; $\epsilon\epsilon$ contracted into $\epsilon\iota\varsigma$; $\epsilon\iota$; and from its Future $\epsilon\omega$ is formed its Middle $\epsilon\sigma\mu\bar{\imath}\bar{\iota}\bar{\alpha}$. From $\epsilon\mu\iota$ and $\epsilon\mu\bar{\imath}\bar{\iota}$ are formed $\epsilon\tau\bar{\iota}$, $\epsilon\sigma\tau\bar{\iota}$, or $\epsilon\tau\bar{\iota}\bar{\iota}$, &c. From $\epsilon\mu\bar{\imath}\bar{\iota}$ we have $\epsilon\sigma\iota\bar{\iota}$, &c. Thus the Tenses of the Verb *sum*, are formed from *sum*, *fuo*, *forem*, $\epsilon\omega$ and $\epsilon\mu\bar{\imath}\bar{\iota}$.

THE END.

Finiſ....

Lastin grammar



Pythagoras.

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